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KALIDASA'S  
MEGHADUTAM

*with Vallabhadeva's Commentary, English translation  
grammatical, critical and explanatory notes, Intro-  
duction dealing with a few important  
topics and appendices.*

Edited by

R. R. Deshpande, M. A.

and

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Editors of Kumarasambhavam, IV & V

*Sole Agents :*

CONTINENTAL BOOK HOUSE

19, Dongre—Baug, Dadar

BOMBAY 14

Price Rupees Four

*Published by*  
**V A. Gangal**  
Pratibha Prakashan  
Jawhar ( State )

♦ ♦ ♦

FIRST EDITION 1942

SECOND REVISED EDITION 1947

♦ ♦ ♦

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♦ ♦ ♦

*Printed by*

Text pp 1-88  
**B P Soman,**  
Modern Printing Press  
391 Narayan Peth Poona.

Notes  
**L. N. Chapekar**  
198/17 Sadashiva Peth  
Poona 2.

## INTRODUCTION

**R. A. Moramkar**  
Shree Laxmi Narayan Press,  
BOMBAY 2.

♦ ♦ ♦

Jacket Design by Mr. D. D. Dalal

## EXTRACTS FROM THE PREFACE TO THE FIRST EDITION

Encouraged by the response our edition of कुमारसंभवम् IV and V received from the student-world last year, as also by some good things that co-workers in the field said of our work we have embarked upon this new undertaking or rather in view of the present situation this venture viz. the edition of कालिदासः मेघदूतम्

The edition is primarily intended for the First Year Arts students. Like our edition of कुमारसंभवम् IV and V, this one of मेघदूतम् provides a Sanskrit commentary, so essential for the understanding of a Sanskrit work. Only this time, it is not the one written by Mallinatha. As pointed out in our Introduction later, Vallabhadeva's commentary called पञ्चिका on कालिदास's मेघदूतम् owing to its simplicity and directness has a special usefulness for a F. Y. Arts student. The पञ्चिका has not so far been printed as far as we know on the basis of the manuscript which we have mainly depended on though as can be seen from our Notes we have consulted in many places. Hultzsch's edition of the same printed in 1911. Like our previous publication the present one, gives the text, the commentary and English translation of each stanza, so as to see that the three constitute a unit. In the 'Notes' has been thrown after the 'anvaya' of every stanza, all explanatory critical and grammatical material, calculated to help the student thoroughly appreciate his text.

The departure from the general practice, of the nature of the mention and explanation of the 'alamkāras' in the

Notes, and of that of the deviation of an entire section in the introduction to the discussion and scanning of the metres used by the poet, are intentional. We think this plan would answer the purpose of initiating the student into the 'rhetorical' and the 'prosodic' aspects of his text, much better than the relegation of these themes to 'appendices'. In the translation, the reader need not be frightened to see a number of brackets—semi-circular and rectangular. Throughout an attempt has been made to keep the English rendering as close to the original text as possible. This has necessitated putting some words, supplied of course to complete the sense into rectangular brackets. Certain words that may be found to be either difficult or used in an other than the usual sense, are put into semi-circular brackets, to enable the reader to know the relation between those words and their senses. To make the edition self-sufficient, useful appendices have been supplied.

Our thanks are due to Mr. D. D. Dalal, already a name to conjure with in the field of the art of painting, who gave us the representation of *सुवर्णम्* stanza 85 at an incredibly short notice.

To Prof. H. D. Velankar, Wilson College, Bombay, to Dr. V. M. Apte of the Deccan College Research Institute, and to the authorities of the Bhandarkar Oriental Research Institute, Poona, particularly to Mr. P. K. Gode, M. A., we are deeply indebted for the willing help they gave us in securing the manuscript-copy of Vallabhadeva's commentary, printed in this edition.

Any suggestions that the readers will make, regarding imperfections or errors we may have left, will be accepted only too gladly and thankfully. A word more. The editors lay claim to no originality in what follows in the pages

hereafter.—except in the way in which the work has been presented. For such mistakes as may have remained, the editors themselves are responsible. It would be sheer ingratitude not to acknowledge the debt we owe to the पूर्वसूरि's. How far our attempt at reconstructing the text of मेघदूतम् as it was accepted by बल्लभदेव, and at showing the superiority of many a reading बल्लभदेव accepted, has succeeded, it is for our readers to say.

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## PREFACE TO THE 2nd EDITION

This is the Second Edition of मेघदूतम्, first published by us in June 1942. The misprints in the first edition have been duly corrected. Variant readings have been shown in their proper places in the foot-notes. The deficiency that arose out of inadequate diacritical marks has been removed. All attempts have thus been made to increase the usefulness of the edition.

Seeing the edition through the Press was no easy task and but for the co-operation of many friends, this edition would not have been available for another month or so.

Our sincerest thanks are due to Mr. V. A. Gangal who shouldered the entire responsibility of bringing out this edition. Were it not for his willing help we could not have even thought of publishing this edition. To the staffs of the Modern Printing Press, Poona, the Aryasanskriti Mudranalaya, Poona, and the Shree Laxmi Narayan Press, Bombay, we are thankful for the co-operation they gave us in having this edition printed and helped us overcome a number of difficulties. For the excellent printing of the jacket, our sincerest thanks are due to Mr. R. A. Moramkar, Shree Laxmi Narayan Press, Bombay.

Any suggestion to improve the usefulness of the edition will be very gladly and thankfully accepted by us

*Bombay, 22nd July 1947.* }

R. R. Deshpande  
T. K. Tope.

M.—महिनाथ.

S.—स्थिरदेव.

V.—वल्लभदेव.

**Important abbreviations used in this edition.**

# INTRODUCTION

## I

### Kalidasa, his works and date

Very little trust-worthy information is available about Kālidāsa. Many traditions are handed down, but they have little historical significance. 'History in the ordinary sense of the word is almost unknown in Indian literature' (Max Muller. ). The peculiar trend of the ancient Indian mind, is responsible for this lack of history. To it, the personalities were unimportant. Their works alone were valued. In such an atmosphere the negligence of history was but natural. Modern school of criticism, however, believes with some justification, that a literary artist can better be understood only when read along with the historical back-ground. Hence there is an attempt in the following lines to give what may be characterised as a fairly reliable information about Kālidāsa.

Nothing is definitely known about this Shakespeare of India, whose poetic charms have won the admiration of the people of all countries, for centuries together. His works, seven in all, three plays (1) माण्डविकाग्निमित्रम् (2) विक्रमोर्वशीयम् (3) अमिशानताकुन्तलम्, and four Kavyas (1) कुमारसंभवम् (2) मेघदूतम् (3) रघुवंशम् and (4) ऋतुसंहारम्, are the only heritage left by him to us. Indians are denied the privilege of talking about their Shakespeare's Stratford-on-Avon, as it is not known definitely. The residents of Kashmir claim him as their own, while the Bengalees assert that Kālidāsa was a son of the Vangas. These claims however seem to be unfounded. Kālidāsa's works reveal, that at least a major part of his life, was spent by him in the ancient glorious city of Vishala or modern Ujjayini to the west of Bhopal. His

reverential references to that city, and to the Great God महाकाल therein, the numerous passages describing the scenes on the banks of river Narmada and the fact that the यज्ञ in मेघदूतम् dwelt on Ramagin—the modern Ramteka near Nagpur, all these along with other facts lead us to believe that the Stratford-on-Avon of our Shakespeare was in central India, and perhaps, Ujjayini. Kālidāsa's early life is also a closed chapter to us. Legends that tell us that he was dull in childhood and that he got the peculiar powers as a gift from Kālī, after practising severe penance, etc. are better passed over.

Such legends possess no historical value, and as such they must be accepted only after great consideration. From the study of Kālidāsa's works it seems that "Kālidāsa himself must have been a man gifted with all the learnings of his age, rich, aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the arts, acquainted with the sciences, deep in law and learning, versed in the formalised philosophies" (Kālidāsa by Sri Aurobindo, p. 14). The legend that associates Kālidāsa with king विक्रमादित्य, deserves a careful consideration. The word विक्रम occurs in the title विक्रमोर्वशीयम्, even when by the ordinary rules of dramatic art, the word पुस्तकम् ought to have been inserted. We see in the title of मालविकाग्निमित्रम् and मालवीयाचदम् the names of the heroines and the heroes. The change that is introduced by Kālidāsa does not seem to be a matter of mere accident, but an intentional act. Perhaps he wanted to make some reference to his patron, and this he accomplished by the change. Shakespeare has also referred to king James in his drama. This naturally raises the question about the identity of king Vikramaditya the supposed patron of Kālidāsa. Various theories have been forwarded by different scholars. Some, including Dr. Wilson, believe that Kālidāsa was one of the nine gems

who adorned the court of King Vikramāditya ruling at Ujjayini after the defeat of the Sakas. Strangely enough, however, no edict or inscription of this Vikramāditya is found. Similarly the view of Dr. Hoernle, who understands by the said Vikramāditya, king Yashodharman (600A. D.), the conqueror of the Hunas, is untenable, for in edicts this king is eulogized as राजधिराज and परमेश्वर, and never by the title Vikramāditya. So this Vikramāditya must be sought somewhere else. A clear reference to the name of Kālidāsa is seen for the first time in the Aihole inscription dated 634 A. D. In the Mandasar inscription, which is still earlier, dated 473 A. D., we find verses from the pen of वसुमति, which are quite similar to those of Kālidāsa (श्लोक १० of वसुमति, is similar to that of verse 66 from मेघदूतम् and श्लोक 31 whith stanzas 2 and 3 from the 5th canto of ऋतुमंहारम्). This similarity naturally raises the question as to who is the borrower. Dr. Keith remarks, in this context "to suppose that Kālidāsa knew these clumsy verses of an obscure poetaster and turned them into the simple elegance of his verse is absurd; to hold that a local poet appropriated and tried to improve on a verse of the great poet of Ujjayini is natural and simple". (History of Sanskrit Literature P 82). This clearly takes Kālidāsa before 473 A. D., which may be laid down as *terminus ad quem*. Scholars have also discovered similarity between some passages from the works of अश्वघोष, a Buddhistic poet, who flourished in 100 A. D. and those of our poet, and have come to the conclusion, that Kālidāsa is later than अश्वघोष. This conclusion serves the purpose of *terminus a quo*. Thus Kālidāsa is deemed to have flourished, at the court of king Vikramāditya, who ruled India between 100 A. D. and 500 A. D. Kālidāsa's works, reveal an atmosphere of tranquility, happiness and ease. In other

words the poet has unconsciously depicted the age in which he lived, while describing the glories of the Reghu. Such an age, which may be characterised as a golden age, existed in India, only during the Gupta period. Vincent Smith remarks "The Gupta period was a time of exceptional intellectual activity in many fields—a time not unworthy of comparison with the Elizabethan and Stuart period in England. The Guptas upheld the Brahmanical culture that was seriously challenged by Buddhism. The Sanskrit that was for sometimes neglected was revived. The दिग्विजय of समुद्रगुप्त was followed by a horse sacrifice." (Vincent-Smith—Early History of India). One of these Guptas viz. Chandragupta II who was himself a scholar assumed the title of Vikramaditya. This चन्द्रगुप्त II is known to have extended his patronage to many poets and on one occasion offered himself as a candidate, for a काव्यकारपरीक्षा that was held in Ujjain. Read—काव्यमीमांसा-धृतौ शौजदिव्यां काव्यकारपरीक्षा ।— इह कालिदासमेष्टावानररुणमुरभारवेपः । हरिकन्द्र-गुप्तौ प्रकाशिताविह विमालापान् । अ १०). The mention of Kālidāsa in this quotation is significant and scholars are of the opinion that Kālidāsa flourished during the reign of चन्द्रगुप्त II who ruled from 375 A. D. to 412 A. D. Scholars have historical events in the Gupta period and those that are describe by Kālidāsa in his works. मालविकाग्निमित्रम् is supposed to have been written, at the time of the wedding ceremony of रद्रसेन II of the Vākātakas- with प्रमावतिगुप्ता the daughter of चन्द्रगुप्त.

The relations between these two royal families were further extended in the sphere of politics also. For, रद्रसेन II, the son-in-law of विक्रमादित्य (i. e. चन्द्रगुप्त) unfortunately died young leaving two (or according to certain authorities

three) minor sons. Naturally the whole responsibility of the kingdom of the Vakātskas fell on the shoulders of चन्द्रगुप्त II. He deputed a certain individual to help his daughter and grandsons in the management of the political affairs. This individual was Kālidāsa himself. This is surmised from a quotation in शुद्धगारप्रकाश a work of the King Bhoja of Dhara. There, Kālidāsa is said to have replied a query in the following stanza:

असकलदसित्वात्क्षालितानीच कान्त्या  
मुकुलितनयनत्वाद्ब्यक्तकर्णोत्पलानि ।  
पिबति मधुसुगन्धोन््याननानि प्रियाणाम्  
त्वयि विनिहितभार कुन्तलानामधीशः

This stanza assigns a role of an ambassador or of a regent to Kālidāsa at the court of the lord of the Kuntalas. This कुन्तलेश्वर has been identified by Prof. K. Aiyangar, (Studies in Gupta History, P. 54.) which Pravarsena the son of Rudrasena II and Prabhavati Gupta (the daughter of चन्द्रगुप्त II). The reasons that prompted चन्द्रगुप्त II to appoint Kālidāsa can be further explained in the light of recent historical researches. The शीलालिङ्ग a Sanskrit treatise on grammar and rhetoric of the Malayalam language contains a verse, the relevant portions from which are as follows.

स्वस्त्रे पूर्वं महितनृपतेर्विक्रमादित्यनाम्नः  
पोक्तां चक्रे तदणजलदं कालिदासः कवीन्द्रः ।

(Indian Historical Quarterly Vol. XVII. No 4 P. 517)

The work belongs to the second half of the 14th century. The lines quoted above are important for the following two considerations (1) Firstly they suggest that Kālidāsa, the Kavindra (the best amongst the poets) was the brother-in-law (i. e. husband of the sister) of विक्रमादित्य

(1 e. चन्द्रगुप्त II.). (2) Secondly the यक्ष in मेघदूत is Kālidāsa and the यक्षपत्नी is the wife of Kālidāsa and the sister of चन्द्रगुप्त II. Leaving the second point for the present, attention should be fixed only on the first. It explains the appointment of Kālidāsa as a political guardian to the minor prince of the Vākātakas. It was but natural on the part of चन्द्रगुप्त II. to select Kālidāsa, who was closely related to him and also to the minor prince of the Vākātakas by the ties of blood. The second point is also noteworthy in as much as it supports the inferences, that were put forward long ago with respect to Meghadutam. The opinion was expressed by Dr. Bhasu Daji that the love-lorn condition of the यक्ष that of the poet himself. Hillebrandt holds a similar view. Read "this part of the poem, that resounds with full tender lyric, brings out the delicacy of poetry in such inner tones, that the thought does not appear too clever, that Kālidāsa has here painted his own feelings and his own fate" (The italics are curs). Kālidāsa might have gone to the hills of Ramgiri, along with the Vākāteka family, that used to visit them. There the pleasant and attractive environment naturally reminded Kālidāsa of his beloved, who was far away in Ujjayini, the capital of चन्द्रगुप्त II. The appearance of cloud further excited his feelings. The idols of Rama and Sita on the Ramgiri hills, suggested the basic idea of sending a messenger, and the मेघदूतम् was composed. (Another suggestion of Dr. Bhasu Daji deserves a mention. According to him, the name of the wife of Kālidāsa was 'Kamala'. The repeated references to Kamala, Kamalini, Nalini, Sarasija etc. deserve to be marked in this connection.) It is further pointed out that कुमारसंभवम् was perhaps written to commemorate the birth of कुमारगुप्त the heir-apparent. Thus it seems that Kālidāsa who was not only a poet-laureate, but also a close relative of चन्द्रगुप्त II. flourished in the latter half of the 4th century A. D.



## II

### Contents of Meghadtva

Once-upon a time, in the city of Alaka, there was a certain वृक्ष. He was cursed by his master Kubera, for derelection of duty. As a consequence he was shorn of his glory and powers. He was separated from his beloved wife and home for one complete year. In his ramblings he came to Ramgiri which he further made his abode. After passing long eight months of separation, he eyed a cloud at the beginning of the rainy season. The sight disturbed the peace of his mind. Apprehending some danger to the life of his spouse, who might have become extremely emaciated by that time, the वृक्ष decided to send a message of cheer and hope to her. He honours the cloud with fresh flowers and with folded hands stands in front of him to beg a favour of him. He praises his family, his status and his powers. The pleasures of the journey and the description of the delightful destination, are further added. All this is done to induce the cloud to accept the mission. The वृक्ष describes the pleasures in a fascinating manner. The cloud is a great harbinger of hope to the ladies in separation, and the only resort of the tormented. The swans would accompany him till the Kalasa mountain and the Balakas would enjoy the festive moment of his company to their complete satisfaction. The beautiful rain-bow would adorn the cloud, and in this majesty and dignity the journey would begin. (Stanzas 1-8).

The वृक्ष further lays down the details of the route, for his benefactor. Leaving Ramgiri and proceeding in the direction of Amrakuta the cloud would become the object of the innocent glances of those ladies, whose

existence is dependant on agriculture. His arrival is a boon to them and an indication of prosperity that is stored in future for them. The Amrakuta would not only welcome the cloud but also would bestow the the highest honour of placing him on his head. For, the cloud had relieved him, with his showers of the scorching flames of the forest-conflagration. Even an insignificant person does not forget the good done to him. How could the lofty Amrakuta do so? The beautiful Reva, running in various streams, being shattered by the rocks of the Vindhya would offer a pleasant sight to the cloud moving through the air. The cloud who had by this time become light should drink in the water of the river and proceed. The various mountains would be the proper resting places for the fatigued cloud who after refreshing himself would resume the journey (9-23)

On reaching the Das'arna country and visiting the capital Vidisha, the cloud would enjoy the graceful face of the river Vetravati and once again be well equipped for the onward march. He may rest on the mountain Nichaiih as it is fragrant with the perfumes, coming out of the rocky chambers and indicating the unbridled youth of the city gallants. (24-27)

Though bound for Aleka, situated to the north the cloud is requested not to miss the opportunity, for it is life's opportunity, of visiting the famous city of Ujjayini. On the way to Ujjayini is river Nirvindya. Her confused state of mind and her amorous movements indicate deep affection for the cloud. He must satisfy her. Further on the river Sindhu like a devoted wife is experiencing the pangs of separation and has become extremely emaciated. The cloud must console her. Ujjayini is spacious by her opulence and appears as if, it is a refulgent slice of heaven, brought to the mortal world by the meritorious deeds of the good.

The cool morning breeze coming from the river Sipra in which young damsels are enjoying good bath would be a welcome change to the cloud. The sight of the jewels, the pearls the sapphires and the various other precious stones arranged in the market places of the city would naturally create a doubt as to whether any more jewels are still at the bottom of the oceans. The cloud, while moving in the streets of the city would listen to the tales of the ancient glories of the city. The stories of the gallant king Udayana, of the elephant Nalagiri and many others would divert him. Seated on the terraces of the mansions, the cloud would be refreshed by the perfumes of hair-toilet issuing out through the latticed windows. With these pleasures, there is a duty also. The cloud should wait upon Si'va at the twilight worship in the temple Mahakala, and play the role of a drum with his sweet thunderings. At the time of the dance of the same deity, he (i. e. cloud) should satisfy the desire of Pasupati for a wet elephant's skin. This second act of devotion would please Parvati. This duty is also accompanied by pleasures. There in the temple Mahakala, the dancing girls, receiving drops of water, pleasurable to the nail-marks on their body would cast bewitching glances at the cloud. During the night the cloud should help the Abhisankas, going to the abode of their lovers in the pitchy darkness. His lightning should show the path to them. The remaining part of the night may be passed by him in some turret giving rest to his spouse, the lightning. (27-41).

In the morning the sun returns to comfort his betrayed beloved, the lotus-creeper. The cloud must not obstruct him, lest he would be angry. Leaving Ujjayini and proceeding further he would come across river **Gambhira**, who with her graceful glances and spacious limbs would detain the cloud. He should enjoy her. For.

who that has once relished the pleasure, would be inclined to abandon a pleasure of a similar type? On the mountain **Nichai** dwells the commander-in-chief of the divine forces. Such a great personality must be respected. Then comes the river **Charmanvati**, declaring as it were to the whole world the glory of **Rantideva** who immolated many cows in sacrificial sessions, the **Dasa'rupa** ladies being expert in the dances of the eye-brows would welcome the cloud with their glances. Accepting that welcome the cloud should proceed to **Brahmavarta** and thence to the sacred river **Sarswati** whose waters would purify him. Another holy river, the **Ganges** would meet him, at **Kanakhala** on his ownward journey. His shadow dark in complexion and moving on the crystal pure water of the **Ganges** would present a spectacle as beautiful as one seen at the confluence of the **Ganges** with the **Yamuna** at **Prayaga**. (42-54).

The mountain **Himalaya**, full of slabs fragrant with the musk of the deer would extend a hearty welcome to this guest. He would hold the cloud on his head and enhance his (of the cloud) beauty. This act of generosity of the **Himalaya** deserves to be returned by a similar one. The cloud should extinguish with his showers the forest-conflagration on it. Defeating the **Serabhas**, that may venture to attack the cloud, and proceeding further, he should pay the homage to the foot-print of the **Lord S'iva** well impressed on the rock, the **Shree Charananyasa**. To the pleasant atmosphere of the **Himalayas**, where the bamboos produce sweet notes and the **Kinnars** chant melodies sweeter still the cloud should add his own mite and with his sweet rumblings complete the orchestra for the dance of **Lord S'iva**. Crossing through **Kraunchrandhra** and proceeding forward the cloud would meet the mountain **Kailasa**. (55-60).

Kailasa with its polished surfaces is rightly described as a mirror of the heavenly damsels. It is, as it were the piled up boisterous laughter, (which is white according to poets) of S'iva, collected during every night, at the time of the Tandava dance. If Parvati is seen enjoying a stroll in the company of S'iva, the cloud should instantly mould his body so as to assume the form of a stair-case and make her ascents, pleasurable. The celestial maidens would use the cloud discharging gentle showers of water, as an artificial fountain house and enjoy a shower bath to their heart's content. If they obstruct the path of the cloud, rumbling is sufficient to frighten them, who would consequently run in different directions. Thus he would be nearing the end of the journey. Before entering Alaka he should enjoy a holiday and refresh himself. He may drink the water of the Manasa lake and divert himself with innocent mischief. He may shake the garments of the ladies hung to the Kalpatree to dry, with the breezes wet with drops of water and thus defeat the very purpose. After enjoying himself on the Kailasa he should turn to the Alaka. (61-55)

Alaka is the city of Kubera, and hence rich in all kinds of jewels. The maidens of the Yaksas play on the golden sands of the celestial Ganges with jewels. The warriors of the city have got a fine record of having stood in battle even against Ravana. The horses and the elephants are of the best type. It is a city of happiness, pleasure and joy. In it there are tears not of sorrow, but of joy only, torments are there but only from the Cupid. The Yaksas know no other age except youth. The damsels therein discard jewellery in preference to the different flowers that are always there. The Yaksas enjoy the company of the best of the ladies, along with the best of wine and the consequent love dalliances. The Abhisarikas

In the city, in their hurry go to the abode of their lovers care not for the ornaments that drop down on the streets. The jewel lamps in the mansions of Yaksas defeat all the efforts of the ladies to extinguish them with the scented powder, when the garments of the ladies are sought to be removed by their lovers. The trees in Alaka are always in blossom. The lotus ponds are full of lotuses and the nights are always moon-lit. Even the moon-gems oozing drops of water at the rise of the moon, remove the langour of the ladies, caused by amorous sports. The Yaksa gallants in Alaka visit the parks outside the city and enjoy the company of the best of the Apsaras. Alaka is free from the operations of Cupid, whose mission is fulfilled merely by the glances of the ladies. And finally all the desires for various types of ornaments of the ladies are fulfilled by the kalpa-tree itself (66-80)

In this city is the house of the Yaksa. It can easily be identified by the arched gateway and the Mandara tree bent with the bunches of flowers. The beauty of the courtyard is further enhanced by the well. It has emerald stair-case and golden lotuses. The crystal pure water in it, even in rainy season makes the journey of the swans to Manasa lake unnecessary. Another attractive feature of the garden is the pleasure mountain. It has the peak of sapphires and an enclosure of golden plantain trees. This is the favourite of the wife of the Yaksa. The garden is proud of the Asoka and the Bakula trees, between which is a golden roosting perch. The peacock stands on it and receives lessons in the art of dancing from the spouse of the Yaksa. This is the beauty of the house. The Yaksa points out the possibility of the splendour of the house becoming less in his absence. For, the lotus does not retain its brightness, after the separation from the sun. (81-87)

This house is adorned by the beloved of the Yaksa. She is delicate and slim. Her lips are red and the navel

deep. The eyes are like those of a frightened fawn, and her gait is slow. The slight bent in her body adds to the grace and charm of the same. She is in fact the most beautiful lady under the sun, being the very first creation of the Creator in the domain of the fair-sex. Separation from her lord has probably affected her much in the same way as frost does a lotus. The constant weeping might have swollen her eyes, and her lips might have become pale because of the hot breathings. Her hair, not cared for, might be hanging loosely around her face, pale like the moon affected by the vicinity of the cloud. She might be passing the time either in worship of the deity, or in painting a likeness of the Yaksa, or putting questions to Sarika with respect to Yaksa, whose favourite the Sarika is. Perchance she may be seen trying to play upon the lute, without any success. The strings become wet by the tears in the eyes, even the Murchhana composed by herself is forgotten. She is eagerly waiting for the last day of the period of the curse and is keeping an account with flowers, of the days already passed. The nights might be still more troublesome to her as the mind is unoccupied. She would lie on a bed peculiar to persons in separation and think and think as to how it may be possible for her to enjoy the company of her lord, at least in a dream. The sleepless long nights are passed with heavy sighs and hot tears. In fine, her body is extremely emaciated, her limbs are without ornaments, her eyes that have forgotten the dance of the eye-bow are without collyrium, and her tresses unadorned. Her pitiable appearance would bring tears even in the eyes of the cloud. he should not disturb her in her sleep, for sleep is rare in her case. It is equally possible that she might be enjoying a close embrace of her lord in a dream. After waiting for a sufficient time, the cloud with his spouse the lightning concealed, lest the wife of Yaksa would be frightened, should gently awaken her and address thus—  
(88-105)

'Avidhare!—I am a friend of your husband, come here with messages sent by him for you' These words would make the beloved of Yaksa attentive. For, a message coming

from the loved one, *through a friend* is slightly less than the union itself. Then, the cloud should proceed further. 'O lady! your husband staying far away in the hermitages on the mountain Ramgiri and leading a life of an ascetic is hale and hearty. He inquires of your well-being through me. This is his message. I, on former occasions did not leave a single opportunity of whispering in your ears and thus touch your face. am required to send this message through a friend. The cruel destiny has taken me far away and blocked even the path that would take me to you. I try to find parallel to your delicate form in the S'yama creepers, the beauty of your face in the orb of the moon, the splendour of glistening tresses of yours, in the plumage and the dances of the eye-brows in the ripples of the river. But without success. I paint your likeness and thus try to divert myself. The enmical destiny likes not even that. The profuse tears in my eyes wash away the painting. My helpless attempts in throwing my arms in the air to embrace you seen in a dream, create sympathetic tears in the eyes of sylvan deities. Thinking that the southerly breeze might have come in contact with your body, I embrace it fast and thus try to lessen the grief of separation. With fortitude of mind. I support myself. O dear, please do the same. Comfort yourself. Have courage and look to the future. Miseries would be followed by happiness. For, if winter comes, the spring is not far behind. The long eight months have passed, only four months remain our union is nearing. At the end of the curse we shall enjoy all the pleasure and fulfill all our desires to our complete satisfaction in the pleasant moon-lit nights. Be sure that I am hale and hearty. The separation has increased my love for you. It may affect the bodies but the sentiments grow stronger and stronger (106-118)



The cloud has patiently listened to the out-pourings of the heart of the yaksa. His consent is rightly inferred by the yaksa, from his silence. For the noble answer, not in words, but in deeds. The yaksa further expresses his wish that the cloud with his glory enhanced should visit the lands of his desire along with his spouse. 'May there not be even for a moment the separation of the cloud from his beloved the lightning.' These are the words of thanks and benediction with which most appropriately the poem ends.

### **Metre employed in Meghaduta.**

Critics have observed that Kālidāsa was well aware of the importance of employing the right metre in the right place. That the metre is, in poems, the vehicle for the thought to be expressed and that there should be as perfect an agreement between the thought and its vehicle are commonplaces of the literary art, that no great author could afford to ignore. This explains Kālidāsa's choice of just the मन्दारान्तरा metre for his मेघदूतम्, half the beauty of which would vanish, supposing it were composed in some other metre. The words are important, no doubt. But equally so are the peculiar combinations of short and long syllables, technically known as गणः in which they are arranged. A शार्दूलविकीरित is a fitting medium to convey all that is 'heroic' or vigorous or something akin to the same. The metre, again, is highly effective, when properly used, in the creation of the 'atmosphere' the author aims at. Thus it is due to no accidental circumstance, that कालिदास makes father कण्व pronounce his blessing on his daughter on the eve of her departure to her husband's, in a stanza with its metre reminiscent of the Vedic worship and ritual (Vide अमी वेदिं परितः क्लृप्तधिष्ण्याः । वैतानास्त्वां वह्नयः पावयन्तु ।) One need only read aloud such stanzas to appreciate this aspect of propriety of a particular metre in a particular context. This would help readers understand

Kālidāsa's employment of the वियोगिनी metre, so eminently fitted for the delineation of the वरुण sentiment, in stanzas 1-44 of कुमार IV This same would bring out the reason why he selected as the metre of Meghaduta where 'love' and 'Nature' are so artistically blended, the Mandakrantā which according to competent judges is eminently suited to the delineation of the two. That Kālidāsa chose Mandakrantā shows he knew the propriety of the same in themes such as he undertook to develop in the poem. What is far more important, is the perfect dexterity, with which he has handled the metre. The tribute paid to him is only richly merited by him viz.,

सुचशा कालिदासस्य मन्दाकान्ता प्रचलति  
सदम्बदमकस्येव काम्बोजतुंगाङ्ना ॥

One has only to recite to oneself—mere humming would not give one a correct idea of the matter—lines like

खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र  
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपमुच्य ।

to realise how thoroughly are the thought and the medium matched to each other. The sound well goes with the sense and an appreciative reader builds up in his own mind a picture of the cloud resting whenever fatigued, replenishing himself with light water, and again proceeding. Long after completing the perusal of the poem does the reader continue silently hearing the haunting charm of the metre.

Sanskrit, like other languages, has its own prosody. The rules laid down by this latter, have to be observed by the poet who cares to have the reputation as a versifier who knows his art well. By way of elementary things, it may be noted that Sanskrit prosody distinguishes long syllables from short—all long vowels (such as वा, ई, ऊ, क्, ए, ऐ, ओ and औ) or consonants in conjunction with long vowels (such as म्ना, प्रै,) etc. being regarded as long. Likewise

the short vowels. अ, इ, उ, ऋ etc or consonants in conjunction with them (such as क, प्र, त्र, etc. ) are regarded as short syllables. As a further relevant detail, it may be noted that a short vowel followed by an anuswara or a visarga or a conjunct consonant is regarded as long and that the last syllable in a foot ( pada or quarter ) is either short or long as the metre requires. Following are the technical names given to combinations of syllables that are possible. 'L' standing for a long syllable and 'S' for a short one :

स-SLL, meaning that it is a combination of three syllables, where the 1st is short, and the 2nd and 3rd are long. Similarly, म-LSS, ज-SLS, न-SSS, म-LLL, र-LSL, त-LLS and स-SSL. In the definitions of metres छ signifies a short syllable and ग stands for a long syllable. This should enable a learner to scan any line from the poem and, see how the line is in keeping with the definition :

मन्द्राकरान्ता जलधिपङ्गुर्मौ नती ताम्बुरुचेत् ।

i e in a Mandakrantā, there ought to be the groups in the order म, भ, न, त, त and two last syllables both long, metricaly, ग, ग, (Vide-' म्मौ नती गुरु' = म भ न त त ग ग ). On scanning the line

भाषादस्य प्रथमदिवसे मेघमाक्षिष्टसानुं the groups would be

भाषाद स्यप्रथ मदिव सेमेघ माक्षिष्ट सानुं which yields, LLL, L S S. S S S. L L S. L L S. L L: in other words म भ न त त ग ग, precisely as the definition requires. The same treatment may be given to any other line from Meghaduta, with the same results

## The Literary Form of Meghaduta

### IV

The question as to what is the literary form to which Meghaduta belongs is easier asked than answered. For, there are two views, diametrically opposed to each other

that are held on the point. स्थिरदेव one of the earlier commentators of मेघदूत puts forth vigorous claims in support of the view that मेघदूत is a महाकाव्य. Having introduced an objection against this view in the words ननु गिरिनगरादिवर्गन्यति रेकेण कथमस्य महाकाव्यत्वम् । स्थिरदेव proceeds to make a detailed answer in the words अत्रोच्यते । विदिशाविशालालकादिनगरीवनं नम् । एवमेतन्नगरनगरीसागरतृचन्द्रकोदयाद्यानजलकेलिमधुपानमुखा मन्त्रदूतप्रयागनिनायकाम्युदयविवाहविप्रलम्भकुमारवर्जनैर्विराष्टैरष्टादशभिरमीभिर्महाकाव्यलक्षणैर्यथैतत्त्वादस्य महाकाव्यत्वम् । स्थिरदेव's contention is that by reason of the fact that मेघदूत is characterized by (as many as) eighteen characteristics of a Mahakavya, it should be assigned to that class of literary works स्थिरदेव has taken the trouble to point out the stanzas where one or the other of these eighteen characteristics can be detected. Thus as in a Mahakavya, in Meghaduta, are described (1) cities like विदिशा विशालालका etc (2) rivers reaching the ocean such as the heavenly Ganges, the Nirvindhya the Sipa etc. (3) mountains (4) the seasons. (5) the rise of the moon. (6) the rise of the sun. (7) the gardens (8) water-sports (9) drinking (10) amorous enjoyment (11) counsel as to what is beneficial and what is otherwise to the cloud (12) the messenger, the cloud himself (13) the journey (14) battle as envisaged between the cloud and the insolent quarter-elephants (15) the prosperity of the hero i. e. of the Yakra after the termination of the curse (16) love in separation, which is the very basis of the poem (17) the mention of the wife of the hero and (18) finally, there is the suggestion of the marriage of the hero and the heroine, that took place even before the commencement of the story. A student who reads his text carefully can find out these stanzas that स्थिरदेव has in view, while referring to the eighteen traits of महाकाव्य. Only one more statement of the commentator need be added and that is that Kālidāsa with his partiality for the erotic sentiment has compo-

sed this poem which is dominated by the erotic sentiment and has therefore to be regarded as a 'sport poem' Read तदसौ मृग्यापरसप्रधानं क्रीडाकाव्यमेतदुपनिबद्धवान् । The inference is irresistible, that so far as मेघदूत is concerned, a महाकाव्य and a क्रीडाकाव्य are identical, in the eyes of स्थिरदेव, who does not think it necessary to set forth any characteristics of a क्रीडाकाव्य as apart from a महाकाव्य,

बहुमदेव, the author of the commentary printed in this edition, seems to be arguing that though a few details such as मन्त्र, दूतश्रवण etc. may be conspicuous by their absence in मेघदूत, that is no reason why it should not be regarded as a महाकाव्य, and dubbed a खण्डकाव्य—instead. The discuss on is to be brought to a cessation, according to बहुमदेव, by noting that मेघदूत is a केलिकाव्य, where केलि has taken the place of 'क्रीडा' in the name used by स्थिरदेव.

A careful consideration of the characteristics of a महाकाव्य *legitimately so called*, set forth by rhetoricians of note (vide for a full discussion of this form of literary works pages X to XIV of the Introduction to our edition of कुमारसम्भवम् (IV & V) such as विश्वनाथ, shows that though a few similarities between a महाकाव्य and मेघदूत are there, there are many important characteristics of महाकाव्य absent from the poem. There is no मग्नबन्ध for instance. मन्त्र, प्रयाग, युद्ध, even चन्द्रोदय and सूर्योदय intended by the rhetoricians can be said to be present in मेघदूत by a courtesy. Unlike a महाकाव्य which is गानावृत्तमय, मेघदूत has a uniform metre throughout. Evidently here cannot be any भावियगोस्य सूचनम् at the end of a canto, as there are no cantos to speak of. It would have been for more helpful on the part of स्थिरदेव and बहुमदेव, to have indicated in full what they meant by a क्रीडाकाव्य and a केलिकाव्य respectively, unless of course, they intended that it is a smaller variety of a महाकाव्य—the traits of a महाकाव्य being as best represented in the small space at the disposal of one who is trying his hand at a क्रीडा or केलिकाव्य as possible.

Consequently it would be easier to understand मेघदूत being characterised as a खण्डकाव्य a small, or a short poem, agreeing partially in point of its characteristics with a महाकाव्य—care being taken to avoid referring to it as a full-fledged महाकाव्य. Vis'vanatha, the author of साहित्य दर्पणम्, after having given the characteristics of a महाकाव्य, at stanzas 315 to 325 sixth परिच्छेद of the work, proceeds to state in stanza 329—

खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च adding यथा-मेघदूतम् दिः। This, it is deemed, should settle the question as to the literary form of मेघदूत, finally.

Western criticism, as can be seen from the treatment given to the poem by European writers, would characterise मेघदूत as a poem with the lyrical element predominant.

## V

### Kalidasa's style

No study of a literary work can be regarded as complete unless the salient features of the style of its author are carefully considered. A perusal of roughly over a hundred stanzas, from the pen of Kālidāsa, contained in the poem Meghadūtam ought to give the reader a fairly good idea of the important characteristics of Kālidāsa's manner of writing. Those who have thoroughly and exhaustively studied this aspect of Kālidāsa's works, it may safely be assumed, would concede that Meghadūta can be considered as representative of Kālidāsa's style, unlike Kumarasambhavam cantos. 1 to 3. Kālidāsa, the greatest exponent of Vaidarbhi rita by common consent of those who write on the theory of poetry, the best of all 'styles' displays his art of the choice and arrangement of words in this work as much as in any other on which rests his reputation as a literary artist.

The principal features of the Vaidarbhi style are on the negative side, an absence of inordinately long

pounds and unduly involved constructions, and on the positive side, the presence of a 'judicious combination' of the qualities of lucidity (प्रसाद), sweetness (माधुर्यं), vigor (भोजम्) and others. The phrase 'judicious combination' deserves a specially careful attention. The composition must be possessed of the qualities in such a manner as to produce the impression of a thing that is beautiful quite naturally, even like the flower in a garden. There must be no deliberate striving after effect, or at least as little of it as possible. Another point is that the Sentiment (*rasa*) which is being delineated should be the chief thing aimed at; all else, the *alankaras* in particular of both *śabda* and *artha*, must be subordinated to the *rasa*; and so must the metre also. In view of the detailed observations made on the various stanzas, as required by the occasions in the Notes, it should be no difficult task to understand how मेघदूतम् comes up to the standard of the वैदर्भी रीति. Though the remark holds good more regarding the stanzas in the last three quarters of the poem, than in regard to those in the first quarter, it can be stated without the least fear of contradiction, that there are very few unnecessarily long compounds; involved constructions too, if not exactly conspicuous by their absence, are few and far between. The erotic sentiment (the *vipralambha* variety of it) is dominant throughout the poem and the selection and arrangement of words and phrases is governed by the consideration of this principal factor of *rasa*. As one proceeds from stanza to stanza progressing from Nature description in the first half (roughly) of the poem to the latter half occupied by the description of Alaka, the यक्ष's residence, the यक्ष's beautiful consort, and above all the message proper with its composition well worth being heard, 'a thing of beauty' and a joy to the ear, one realizes the truth of the statement that Kālidāsa's writing is full of

lucidity or *prasaḍa*. Though to be quite critical, it has to be pointed out, that occasionally a *द्वन्द्व* here, as in stanza one कश्चिद् being separated from यज्ञ, almost as much as was the यज्ञ on रामगिरि from his wife at Alaka, and a somewhat lengthy compound there, could with advantage, have been avoided. Kālidāsa, it is to state the obvious merely, was possessed of a rich imagination, which aided by his mastery over language, enable him to endow his compositions with decoration. Among the *alanḥaras* that beautify his writing, the most prominent and most pleasing, in fact the *forte* of Kālidāsa, is his *उपमा* ( भचडः स्तन इव भुवः stanza. 19 ). Of delightful fancies ( *उपेक्षा* ), there is an ample measure: the city of Ujjayini is thus a slice as though of heaven brought down to this world by the remaining part of the good deeds of the meritorious ( stanza 31 ) The poem abounds in generalisations—*यात्रया मोघा वामधिगुणं नाधमे हृद्यकामा, नीचैर्गच्छत्युपरि च दशा चक्रेनेमिकमेग*, being two of them, that easily find a place for themselves in the memory of the reader. It need hardly be stated that there are some of the happiest *arthantaranyāsa*s, contained in the poem. *विरम* is represented in 'where the cloud and where the contents of messages?' ( stanza 5 ) What is *preyah* according to Dandin, also is illustrated, as duly pointed in the Notes. 'उदात्त' in the description of Alaka is what a student of *मेघदूत* will find it difficult to forget. By the very nature of the poem, *मेघदूत* does not contain much of dialogue in which the poet excel ( vide *कुमारसंभवम्* V ). But that is more than compensated by the smooth flow of the verses in the *Mandakranta* metre, so successfully handled by Kālidāsa, as to tempt a host of inferior wits try their hand at it. Of the *Sabdalanḥaras* *anuprasa* or alliteration is early noticed and the haunting melody of many of the verses is sure to attract even a person that cannot boast



mastery over the Sanskrit language. To conclude, Meghaduta is a typical instance of a work of art, where the vehicle and the thought to be conveyed are matched in an ideal manner, thanks to the extreme care the poet bestowed on the choice and the order of words as also on the perfect skill with which he could handle the proper metre for the story. It is this choice and this perfection in the execution that have rendered मेघदूत a veritable gem of a poem, shining with its pleasant lustre to the whole humanity through centuries

## VI

### Criticism of Meghaduta Examined.

An appraisal of मेघदूत is bound to remain deficient unless a reference, passing though, is made, to the criticism that sometimes is levelled against the work. Already in a section of this Introduction, an analysis of the contents of the poem has been given. One who follows the analysis carefully can easily notice that quite a number of stanzas are devoted to the description of the path. This, it is contended, could easily have been avoided as no one expected Kālidāsa to give an account of the geographical knowledge he possessed. A poem like मेघदूत is the last place where to display it. To lend additional weight to the argument, it is further pointed out, that मेघदूत or मेघसंदेश is the title of the poem and that a greater space ought to be devoted to the संदेश proper. In connection with this argument, it is necessary to point out (1) that 'मेघदूतम्' is more commonly known than 'मेघसंदेश' and (2) that whatever the name, the poem deals with a messenger or a the journey of course, sent by some one to some one else. A description of the condition of this some one and the other some one, therefore, forms an absolutely necessary part of the story. Not only that, but if the messenger is to be won over into doing a favour to the needy party viz., the

यस्य the letter ought to make all arrangements to see that *the journey to be undertaken has its own irresistible charms.* Otherwise why should, the cloud, seen per chance on a fine morning, if indeed, the morning at about the commencement of the rainy season can be described as a fine one.—by the Yaksa should undertake all the trouble to cover the by no means short distance between the starting point, mountain Ramagiri and the destination the Yaksas own abode, at Alaka? If the psychology of the event is well followed, descriptions of various places on the way, would seem not only not irrelevant, but absolutely necessary from the point of view of the Yaksa. 'Even if the path is circuitous — (बबरः पन्था यदपि) etc) is no apology, but just a statement calculated to induce the cloud go along just the way detailed, and along none else. The mountains, rivers, rural areas (*janapadas*), cities, the village-folk—the citizens all these are thus harmoniously combined and have a rightful place of their own in the scheme of the story. If inducement, persuasion, winning over, play an important part in life, they are only to be expected to do the same in literature.

Even a more serious objection is raised against the *manner* in which these rivers, mountains, and in the later portion of the poem the damsels in cities, *the courtesans* whose profession it is to dance etc are allowed allegedly to intrude themselves upon what strictly is the essential aspect of the story. The Yaksa has been accused of being sorry not so much because he is away from his beloved wife, as because he yearns for the company of *some woman*. The references to the many ladies such as the सिद्धांगनाs the description of the mountain as a breast of the Earth, locked at from above by the divine pairs, the relationship obtaining between the cloud (अनायक) and many a river (नायिकाs), all these bear testimony to the truth of the objection against the very *character* of the hero. Before pointing out any positive arguments in favour of the Yaksa, it would not be in any way unjust to say, that a more perverse piece of argument than this one against the यक्ष's moral and mental make-up, one more baseless in view of what the poet has

told about the hero of his piece—the Yakṣa in separation—was never attempted to be made. May the less gifted reader of मेघदूत know as to why was the यक्ष, 'कनकवलय-मंशरिक्प्रसोद' ? Is *some* woman a prescription for his malady ? Why does he take all the trouble to describe his wife in the stanzas from तन्वी इयामा—etc, no small number of stanzas' this latter, and the best part of मेघदूतम् incidentally-? If any woman would have done, why does the यक्ष refer to her as पुरुषपत्नी or is the यक्ष a hypocrite such as our own times can produce ? What does 'दिवसगणनात्पन signify ? Why after all was the अमरानि, the incident of the यक्षपत्नी's having in a dream seen the यक्ष in another woman's company, which she narrated with a smile made to be conveyed through the cloud ? May it not be pointed out, if it is not appreciated, that the 'Kaulina that the Yakṣa mentions is no scanda against him personally but the one the poet himself statel in the following lines of that very stanza viz., against affection generally that it is prone to perish in separation. Why should, as the last bit of questioning, the Yakṣa speak of the many desires (तं तं अभिङ्गन्), multiplied by the separation, to be enjoyed in full, on nights lit by the pleasant autumnal moon after the Lord's rising from his serpent-bed, when the यक्ष is envisaging his wife and none else as the one who is to be his companion ? The fact of the matter seems to be that there has been too much of enthusiasm in showing what was believed to be a *disproportionate importance* given to the description of Nature and to that of the ladies at several places. At the most, one could complain against that, even there remembering that what appears to one as *too much*, may to another appear as *just enough*. The last and the the most important point, already adverted to in another connection is the psychology of the whole process. If the यक्ष who could not tolerate separation from his wife, (*not any woman*) for even a moment, in his separation from her, kept on

continually or almost continually, thinking subconsciously in terms of union or separation as the case may be (of the cloud and the river) if he dwelt rather more—i. e. more than he would have done if he were not separated from his wife—on the damsels the courtesans etc., do these details reflect insincerity to his wife on his part? If those who know psychology are consulted on the matter, there are more chances of the Yaksha being declared not guilty, than of his being chastised with the remark that 'there seems to be keenness for the company of just a woman, on the Yaksha's part and that there is full justification for the यक्षपत्नी's fears on the ground of the (कौलीन or) popular scandal.' To accuse the यक्ष of unfaithfulness to his wife is to throw to the winds all that the poet himself has said in portions of the poem, to misunderstand and misrepresent certain other phrases (like the 'Kaulina'), in fact to knock the very structure of the story of the poem. If the यक्ष longed for the company of any woman, why did Kālidāsa make his यक्ष—take all the trouble to convey the message just to his legally wedded wife? To try to discredit the यक्ष with an absence of an intense feeling for his wife, to say the least, is 'the most unkindest cut of all'

According to M the central idea of Meghadutam, has been taken from the poem of Valmiki. The reference to Maithili and to Pavanatenaya at st 106 supports his suggestion. But the indebtedness of Kālidāsa to Valmiki goes no further (For a fuller discussion, vide notes on stanza I P.92) भासह had criticized the appointment of a cloud as a messenger and the defence forwarded by Kālidāsa in कामार्ता हि प्रकृतिः क्लृप्याश्चेतनाचितनेषु । is looked upon as an admission on the part of the poet of his weak point. But a deeper study of the poem and of Sanskrit literature, points out that the appointment of a cloud as a messenger is not only proper but also happy. Dr S S Bhawe argues the case for Kālidāsa on this point, in

an admirable manner. Says he. 'It is in just choosing 'the cloud'-as a messenger that Kalidasa proves that not only is he original but also that he is an Indian *par excellence*. Nothing is calculated to appeal more to an Indian mind than cloud ... The cloud to the villagers is at once a God and a friend. This special position which the cloud occupies in the mental world of the Indian can be traced back to the hoary days of Vedic poetry. The very vivid songs addressed to Parjanya in the Rigveda can even now be read as excellent cloud-lyrics and would appear just fresh.....Above all the cloud is the symbol of goodness and large-heartedness as conceived by the Indian. He does good to all, unasked for, never talking about it, he is a *sajjana*, as the Yaksa praises him निःशब्दोऽपि प्रदिरसि जलं यच्चित्तम्रातकेभ्यः'; his heart melts at the miseries of others, when he sees the pitiable condition of the Yaksa's bride he will shed down profuse tears. For, प्रायः सर्वो भवति कस्यावृत्तिरादान्तरात्मा' (Kalidasa-the National Poet of India')

## VII

### Vallabhadeva's Commentary.

A feature of this edition of मेघदूतम् is that the text of the poem here, is followed by the commentary of Vallabhadeva, who is the earliest of the *tilakaras* of the work. Whatever the views held and expressed by scholars of repute, the fact cannot be gainsaid that Vallabhadeva explains the text in a style, that without exaggeration can be characterized as simple and direct. A perusal of Vallabhadeva's पञ्चिका and a comparison of the same with other available commentaries on Meghaduta, is all that is necessary to convince those that are sceptical in the matter. The present edition is primarily intended for the First Year Arts students. The editors firmly hold that there is a definite advantage that accrues to a student of Sanskrit who cultivates his acquaintance with the text he is reading, with the help of a suitable commentary. Vallabhadeva's पञ्चिका serves this purpose in an ideal manner.

Regarding the original on which the text of Vallabhadeva's पञ्चिका printed here, is based, it need be stated that

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mostly it is the manuscript of A. 1883-84. New No. 3 D. It was purchased for the Bombay Government by Dr Peterson. It is at present at the Bhandarkar-Oriental Research Institute Poona. The manuscript consists of 49 pages—the first and 49 th being written on only one side. On every page there are ten lines. A peculiarity of the manuscript is that the text of मेघदूतम् is not written so as to precede the commentary. But the commentary is divided in such a way as to leave space for the text of कालिदास's stanzas in the middle portion of the pages. Roughly the text of मेघदूतम् and the commentary पञ्चिका cover between themselves  $(47 + \frac{1}{2} + \frac{1}{2}) \times 10 \times 2 = 960$  lines. The manuscript does not give any information about the author of the commentary except that the name of the commentary is पञ्चिका and that it is undertaken by the author, though he is not qualified for the task. In imitation of the modest statement by the poet in Raghuvarma's क्व सूर्यप्रभवो वंदः क्व चाल्यविषया मतिः ; etc. the commentator states that there is such an incongruity between the work he has taken up for the purpose of explaining and his own ability. But then the greatness that follows in the train of resorting to the exalted (उच्चनाश्रयमाश्रय) has tempted him to try the difficult. That like Kālidāsa Vallabhadeva despite his modesty, has succeeded in his undertaking is easily seen on the perusal of his commentary.

Vaṅ'abhadeva, is the son of Anandadeva, whose epithet Rejareka as found in the colophon at the end of the commentary, published by Lr Hultzsch points to his being a resident of Kashmir. Anandadeva is referred to as 'a sun on the firmament of battle-field' and as 'the best

of ministers.' This leads to his being a prominent military personality at the court of Kashmir. Paramatmachinba is another name of Vallabhadeva. He seems to be the follower of the Kashmiri Saivism. In addition to the present commentary he is credited with the authorship of the commentaries on the following works. (1) रघुवंश (2) कुमारसंभवम्, (3) विष्णुसहस्रनाम (Published by the Chokhamba series of Benares.) (4) सूर्यशतक मयूर and (5) वक्रोक्ति-पंचनिशम of रत्नाकर (see. Aufrecht's *Catalogus Catalogorum*. (Vol. I. P. 555) His comments are never profuse, as he does not unnecessarily dilate upon any point. They are both precise and concise. He gives very few quotations, and rarely troubles himself with the rhetorical aspect of the stanza. Grammatical discussions are rarely found, but he does not spare the poet for the use of grammatically inaccurate forms- (Read. विद्यानन्द : कवीनां प्रसादः : S 26). His remarks are penetrating, and explanations always clear. In fine clarity and lucidity are the chief features of his style. His commentary is particularly useful in as much it represents the text of Kālidāsa's work as it existed in Kashmir in 900. A. D. The late Prof. K. B. Pathak in his enthusiasm to raise the importance of Parshvabhyudaya edition of Meghadutam, had unnecessarily tried to belittle Vallabhadeva's commentary.

The date of Vallabhadeva is fairly fixed. In his commentaries, are found quotations from works, such as the Mahabharata, Sisupalavadha, Bhamaha's Kavyalankara etc. The latest of these works is not later than 900 A. D. This proves that Vallabhadeva could not be earlier than 900 A. D. This is the terminus-a-quo. The terminus-ad-quem can be inferred from two references. (1) Janardan, another commentator of the Meghadutam refers to Vallabhadeva in the following verse:

स्थिरदेववह्नभासहृत्तानि भाष्याप्यनेकरचनानि ।  
अवलोक्य सद्विशेषं विरच्यते बालाचयोधाय ॥

Mr. Gode of the B. O. R. Institute has fixed the date of Janardana, as lying somewhere between 1195-1384. A. D. (See Cal. Ori. Journal 1. 199). This necessarily takes Vallabhadeva before the 13th century. A. D. (2) Pandit Durgraprāsada has pointed out that Kayyata the grandson of Vallabhadeva has written a Commentary on Anandavardhana's Devasitaka, during the period 975-980. A. D. This naturally takes Vallabhadeva before this period. Thus on the strength of the internal and external evidence, as pointed above, the first half of the 10th century may be laid down as the date of Vallabhadeva.

Vallabhadeva is the first amongst the known commentators of the Meghadutam. This claim has been challenged by Dr. V. G. Paranjape who holds a brief for Sthiradeva. His arguments can be summarised as follows. In the verse quoted above Sthiradeva is mentioned first and not Vallabhadeva. The date of Asaha the last mentioned one 1192 A. D. This shows that Janardana is mentioning the names in chronological order. He could have placed Vallabhadeva at the beginning, as the metre of the stanza concerned is flexible Arya one. Then Dr. Paranjape proceeds to point out the various similarities that exist between the commentaries of Sthiradeva and Vallabhadeva. The important are:—

(1) The number and order of stanzas in both are almost identical!

(2) Both point out that the Meghadutam is not a सङ्घकाव्य but a महाकाव्य Sthiradeva classifying it as a क्रीडाकाव्य while Vallabhadeva styling it as a केलिकाव्य.



(3) The same quotations appear in identical contexts in both. From these resemblances Dr. Paranjape comes to the conclusion that Vallabhadeva is certainly the borrower. These arguments by *themselves* do not necessarily lead to the priority of one over the other. It may as well be argued that because of these resemblances and the same explanations of certain words, Vallabhadeva is the earlier and Sthiradeva is the later. If the historical development of the science of literary criticism is followed the issue would definitely be decided in favour of Vallabhadeva. His commentary is very small in size and very rarely discusses Alamkaras in the stanza. Had he known Sthiradeva's commentary that explains nearly all the Alamkaras, he would not have neglected a similar performance in his own works. Nor was he incapable of it. The same remarks apply to the discussion of the question of महाकाव्य, खण्डकाव्य and केलिकाव्य. Even a cursory reading of the two commentaries on this issue would point out that the suggestion of Vallabhadeva had been taken up and explained at great length by Sthiradeva. The evidence of Janardana forwarded by Dr. Paranjape is like his other arguments merely based on inference. The order of the names might be purely accidental rather than intentional. It is equally possible that Janardana mentioned Sthiradeva first as he preferred his commentary to that of Vallabhadeva. In either case it does not necessarily prove that the order of the names is chronological. On the contrary as pointed out above a comparison of the sizes of the two commentaries, the importance given to the discussion of Alamkaras (including even Sankara) by Sthiradeva, the great pains taken by Sthiradeva to point out that all the 18 elements of a महाकाव्य are present in the Meghaduta and other minor points ultimately would lead to only one probable inference that Vallabhadeva is the predecessor of Sthiradeva.

## VIII

### The Copyist

If next to nothing can be gathered about the commentator from the manuscript *literally nothing* can be gleaned about the copyist. Even in Sanskrit this has to be regarded as a singular piece of reticence. The colophon, reveals only this much that the manuscript was completed in Sarnvat 1857; e 180 1, A D. Who the copyist was from where he hailed and other queries of the sort remain unanswered. A careful examination of the manuscript brings out what may be regarded as the personal peculiarities of the copyist (1) The copyist has not cared to see that the text of the stanza is given in such a manner as to be in agreement with the words the Commentator comments on (In this edition excepting stray cases of inadvertance, the text as understood by Vallabhadeva, has been re-constructed. The basis of reconstruction was बहभदेव's own commentary and a reference to the edition of मेघदूतम् by Hultzsch) (2) The copyist's mastery over Sanskrit probably was not, and his accuracy of writing in fact is not of a very high order. Thus कृ etc are written as क (3) Occasionally the copyist is attracted into mistakes which on a revision could have been corrected. An example is वहिश्चरं which is written as वहिश्चिरं the second letter influencing the third (4) when there is space left not however enough to write down the text of the Commentary, he the copyist uses it to do salutation to God Sankara, or to crave indulgence of the readers, as himself was conscious of his errors—(a) शिवाय शिवपतये नमः; 1 and (b) करकृतमपरा धनुमुर्दन्ति सन्तः etc. Notwithstanding minor deficiencies envisaged in the last request by the copyist himself, the manuscript has a value of its own for students of Vallabhadeva's commentary on मेघदूतम् and the present edition is an attempt to make the most of the opportunity thus offered.

# कालिदासीयं मेघदूतम् ।

[ बल्लभदेशयिराचितविवृतिसमुपेतम् । ]

यस्य मृङ्गावलिः कण्ठे दानाम्मोराजिराजिते ।  
नानि रुद्राक्षमालेव स नः पायाद्रणाधिपः ॥  
कालिदासवचः कुत्र व्याख्यातारो धर्यं ह्य च ।  
तद्विदं मन्ददीपेन राजवंशमप्रकाशनम् ॥  
तथापि क्रियतेस्माभिर्मैघदूतस्य पञ्चिका ।  
उन्नताश्रयमाहान्यस्वरूपप्यातिलालसैः ॥

अथ यदेतद्भवान्प्राचष्टे किमेतदुच्यते मन्त्रदूतभ्रवणाद्यभाषान्महाकाव्यमपि  
उक्ताव्यवन्न भवति । तस्मात्प्राचीनकाव्यपदेशस्तु दूग्णैत एवात्र । प्राचष्टा-  
ः प्रवास विमलम्भः कवेर्वर्णयितुमिष्टोत्र । स च नायकमनाभित्ता वर्ण-  
न्तया रस्वत्तां न धारयति । न च शृङ्गारविधानम् । गुह्योत्र नायकतया  
स्तस्य च विगहोन्मत्तत्त्वाद्दूत्ये मैघप्रेरणमपि नायुक्तमिति केलिकाव्य-  
न्तस्यै स्वल्पम् ।

कश्चिन्कान्ताविरहगुण्यः स्वाधिकारप्रसक्तः ॥  
शापेनास्तङ्गमितमहिमा धर्यमोन्वयेण मर्तुः ।  
यज्ञश्चकरे जनकतनयाह्वानपुष्योदकेषु  
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ॥ १ ॥

कश्चिद्यज्ञः पुण्यजनः रामगिर्याश्रमेषु वित्रकूटावलतपोवनेषु वसतिं चक्रे  
१ । निजपुरीनलकामरहाय तत्र वाने कारणमाह । मर्तुः प्रभोधनदस्य  
१ स्वाधिकारात्प्रननः । ( M )

शापेनास्तद्भूमितमहिमा नष्टतेजाः । कौटसेन कान्ताविरहगुण्णा प्रियाविरह-  
दुःसहेन तथा वर्षभोग्धेण संवत्सरमनुमाव्येन । किमिति तेनास्य  
शापोदायीत्याह । स्वाधिकारप्रमत्तो निजव्यापारावहितः । स हि जायायां  
व्यसनिवात्स्वमाधिकारमनपेक्षमाणो राजराजेन तथैव तत्र वर्षे विरहोस्तु  
महिमा च ते नश्यतु इति शप्तः । रामाद्रिमत्तः स आययौ । कौटसेष्वाश्रमेणु  
जनकतेनयास्नानपुण्योदकेषु सीतामजनपवित्रतोषेषु । 'ददध्यामितमहं द्विलक्षत्रि-  
तीर्थे प्रवक्षते' । राघवसंनिधानेपि सीतायाः प्रशंसा शृंगाराश्रयत्वेन  
काव्यस्य चिकीर्षितत्वात् । तथा स्निग्धा अपरुगाभृष्टायाप्रधानाल्तरखी येषु  
इति सेव्यत्वकथनम् । वर्षे भोग्यो वर्षभोग्यः । कालाघ्नोत्पन्तसंयोगे  
द्वितीयाश्रमासः । रामगिरिशिखरकूटो न तु ऋष्यमूकः । तत्र सीताशासनाभावात्  
अस्मिन्सर्गे सर्वत्र मन्दाकरान्ता वृत्तम् । 'मन्दाकरान्ता जलधिपङ्गुगर्भान्तो  
ताडगुरु चेत्' इति लक्षणात् । प्रवासविप्रलम्भो रसः ॥ १ ॥

A certain Yaksa who had failed (*pramattah*) in his duty  
(*arthakāra*), (and therefore,) had his great power (*mahimā*)  
caused to disappear by his Master's curse, to be borne for  
(the period of) an year, unbearable (*guru*), (lit., heavy) on  
account of separation from his beloved wife (*kāntā*), made  
his abode in the hermitages on Rāmagiri, with waters (in  
them made) holy by the bathings of the daughter of (king)  
Janaka, (and) the trees (there,) lovely (*snigdha*, lit. soft) and  
shady. 1.

तास्मिन्नद्री कतिचिदवलाधिप्रयुक्तः स कामी  
नीत्या मासान्कनकवल्लयभ्रंशरिक्तप्रकोष्ठः ।  
आपादस्य प्रशंसादिवसे मेवमाद्विष्टस्तानुं  
वप्रफरीडापरिणतगजप्रक्षणीयं ददर्श ॥ २ ॥

तास्मिन्नद्राविति । ततोसी यद्यः कतिचित्सप्ताष्टमासात्नीत्यातिवाह्य तास्मिन्नद्री  
चित्रकूटे मेघे ददर्शावलोकितवान् । कौटसेः अवलाधिप्रयुक्तः प्रिया-  
विरहितः । अतश्च दीर्घत्याक्नकवल्लयभ्रंशेन सुवर्णकटकगतेन रिक्तप्रकोष्ठः

सूनुमुजः । कामी व्यसनी । ऋीदशमाश्रित्तसानुमालिङ्गितादिप्रसयम् । अतश्च  
 वप्रक्रीडार्थं तटाघातक्रीडानिमिचं परिणतो दत्तप्रहारी यो गजस्तद्व्येषणीयम् ।  
 सानुलम्बेभानिभमित्यर्थः । तिर्यन्दन्तप्रहारी तु गजः परिणतो मतः ।  
 कदा आपादस्य प्रथमदिवसे समाप्तिदिने । केचित्तु शकारयकारयोर्लि-  
 रिसादस्यात् प्रथम इत्युचुः । तत्र प्रथं प्रसिद्धम् । अदिवसे शयनैकादश्याम् ।  
 तत्र प्रत्यासन्ने नमसीति सङ्गच्छति । द्रुगंकयमपि चैनमेवार्थं प्रतिपत्ताः ।  
 वर्षाकालस्य प्रस्तुतत्वात् आदिदिनमित्येतत् स्वतीव विक्रम ॥ २ ॥

That one, full of longing separated from (his) wife, with (his) fore-arm (*prakoṣṭha*) bare (*rikta*, lit. empty) through the slipping off of the golden bracelet; having passed a few (*kañchid*) months on that mountain, saw on the last (*prasame*, V's reading, or 'first' if the reading is *prathame*) day of (the month of) Aṣāḍha, a cloud (that was) stuck (*āśliṣṭa*) to the peak (of Rāmagiri), (and also) worth being looked at (i.e. beautiful) like an elephant bent in (the course of his) (*parivata*) sport (*krīḍa*) of (battering against) the rampart (*vapra*). 2-

तस्य स्थित्वा कथमपि पुरः केतकाद्यानहेतो—

रन्तर्वाष्पाश्चिरमनुचरो राजराजस्य दधौ ।

मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः

कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ ३ ॥

तस्येति । तस्य जीमूतस्य पुरोगतः कथमपि स्थित्वा राजराजस्य  
 वैभवागस्यानुचरो भृत्योन्तर्वाष्पोसुकण्ठः किमपि राजराजशायमानं वस्तु  
 चिरं दध्यावधिन्तयत् । क्रीदशस्य केतकाद्यानहेतोः केतकाख्यमुष्णजननकार-  
 परस्य प्रावृत्तिं तेषामुद्भवात् । अथ जलददर्शनमात्रेण कस्मादस्यान्तर्वाष्प-  
 (त्वं) श्यानं चेत्याह । सुखिनोप्यविदुक्तस्यापि मेघालोके वर्षाकाले चेतो-  
 न्यथावृत्तिं सविपर्यस्तमनस्योत्कण्ठासङ्कुलं किं पुनः कण्ठाश्लेषप्रणयिनि  
 म्रियतमाख्ये जने दूरवर्तिनि सति । वर्षासमयमागतमालोक्य स्वस्था अपि

भेद्यद्वैतम् ।

यत्रोत्कण्ठने तत्र हि विराडिणः का कपेतरथः । अन्तःकरेण ह्येव प्रग्नोषिता  
विद्यते यस्य । भेदा आलोच्यन्ते यस्मिन्निति कर्ताः । स्वरूपाप्रच्युतावस्थम-  
न्ययावृत्ति ॥ ३ ॥

Having stood, with great difficulty in front of that (cloud), the cause of the appearance (*udhāna*), of Ketaka flowers (or with 'Kāntaka ...' instead of 'Kātakā...', the cause of the excitement of desire), with tears (suppressed) within, that servant (lit. follower, *anu-carak*) of the Lord of Yakṣas, (i.e. of Kubera) meditated for a long while. The mind of even (*api*) one that is happy, on the sight of the cloud, has its attitude (*vyūha*) (rendered) otherwise (*anyathā*). How much more (*kampyān*) (would it be so), when the person having a longing (*pratyakṣa*) for an embrace by the neck (i.e. one's beloved), is stationed far away? 3.

प्रत्यासन्ने नमसि दयिताजीवितालम्बनार्थी  
जीमूतेन स्वकुशलमयीं हासयिष्यन्वृत्तिम् ।  
स प्रत्यग्रः कुटजकुसुमैः कल्पितार्थाय तस्मै  
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ ४ ॥

ततोऽपि गुह्यकस्तस्मै भेषाय स्वागतं व्याजहार । शोभमानमागतं तैर्द्वीप-  
नदीभिः । प्रीतिप्रमुखानि क्लेशपूर्वकानि यत्र स्वागते लक्षणा—मद्ग स्वस्योसि  
कुशलं ते सर्वत्र विभ्रान्मतां पवित्रांक्रियतामिदं स्नानमिति । कीदृशोऽपि  
जीमूतेन भेषेण स्वकुशलमयीमात्मभेथोरुपां प्रवृत्तिं वाती हासयिष्यन्  
नाधिष्यन् । यतोऽपि दयितालम्बनप्राणसंपारणमर्थयते । भर्तृकल्याणाधिगमादि  
प्रियतमानां समाश्वासो जायते । कीदृशाय तस्मै कुटजकुसुमैः पुष्पैः कल्पि-  
तार्थाय विहितपूजाय अत एवाऽपि प्रीतः । आपादस्य प्रथमदिवस इति  
एवार्थ उक्तः । स एव प्रत्यासन्ने नमसीत्युक्तः । नमः श्रावणः ।  
यदि वा जलदनिवृत्तत्वात्प्रत्यासन्ने नमसि निकटवर्तिनि गगन इति  
व्याजहार [ इति ] केषित् । गगन एव जीमूतो वाती नवति । स हि

प्राति कुर्वन्नायातीति प्रीत्या हारयिष्वन् इति निजोत्पत्तिः ततो रूद्रशेषेचेति चक्रायत् क्रियार्यानामुपदेशे रूद्र । प्रवृत्ति हारयितुं स्वागत व्याजहरित्यर्थः । जाम्बेनेति हृक्योरन्यतरस्यामिति पञ्चे ययाप्राप्तं कर्तुंत्वे । तस्मै इति किरवना यमभिप्रैति स संप्रदानमिति संप्रदानरचनम् ॥ ४ ॥

When (the month of) Śrāvapa (*nabhas*) was near (or alternatively, with *nabhas* = Sky, when the sky full of clouds was) at hand, he, desirous of sustaining his beloved's life (and for that purpose), about to send (lit. *hārayiṣyan* = about to cause to be sent) the news (*pravyūta*) consisting of his well-being, (personally) pleased, offered, to him (the cloud), worshipped (*kalpitārgha*) with fresh (*pratyagra*) Kuṭaja-flowers, welcome, with the words (therein) full of affection. 4.

धूमज्योतिः सलिलमरुतां संनिपातः क मेघः  
सन्देशार्थाः क पटुकरणैः प्राणिभिः प्रापणीयाः ।  
इत्योत्सुक्यादपरिगणयन्गुह्यकस्तं ययाचे  
कामार्ता हि प्रणयकृपणाश्चेतनाचेतनेषु ॥ ५ ॥

नन्वचेतनस्य मेघस्य दूत्यं कथमित्याह । गुह्यकः पुण्यजन औत्सुक्या-  
दुत्कण्ठावशादित्येवमपरिगणयन् जाविमृपंस्तं मेघं ययाचे प्रार्थयत ।  
किमित्याह । क मेघः क सन्देशार्थाः पटुकरणैश्चतुरेन्द्रियैः प्राणिभिः प्रापणीया  
नेतुं शक्याः । न तु निर्वृद्धिमिः । कथं तर्हि एतदसौ न विमृष्टवान् इत्याह ।  
यस्माद्ये कामार्ता मदनवागुरिकापीडितास्ते चेतनाचेतनेषु सिंहापादपादिषु  
प्रणयकृपणाः प्रार्थनादीना मवन्ति । न हि ते विषयमविषयं वा विवेक्तुं  
समर्थाः । भङ्गा कविः स्वदोषं निरस्तति ॥ ५ ॥

Where (it may indeed be asked, is) a cloud, a conglomeration (*sannipātaḥ*, lit. falling together) of smoke (or vapour), light, water and wind (and as apart from it) where, the substances (i.e. imports) of messages (*sande-*

१ महनिह्वनाः । (M)

*sārthāh*), fit to be communicated by living beings, with their senses (*karāṣāh*) active (*paṣu*)? Not considering thus at all, through eagerness, the Yakṣa requestfully addressed himself to (*yayāce*, lit. begged of (that) cloud). For (*hi*), those (that are) distressed by passion, (become) pitiful (*lṛpṣāḥ*) due to their supplication (*praśaya*) to the animate and inanimate (alike) (Or, line 4 with '*praśti-lṛpṣāḥ*' instead of '*praśaya lṛpṣāḥ*'-For, those distressed by passion are incapable (*lṛpṣāḥ*) by their nature (*praśti*), of any discrimination between the animate and the inanimate). 5.

जातं वंशे भुवनविदिते पुष्करावर्तकानां  
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ।  
तेनार्थित्वं त्वयि विधिवशाद्दूरवन्धुर्गतोहं  
याञ्चा मोघा वरमधिगुणे नाघमे लब्धकामा ॥ ६ ॥

तामेव याञ्चा चाटुपूर्विकामाह । यतस्त्वामहमेवंविधं वेदातोहं प्रार्थित्वं प्रातः । पुष्करावर्तकानां प्रलयमेघानां वंशे जातमिति कुलीनत्वोक्तिः । मघोन इन्द्रस्य प्रकृतिपुरुषमाद्यपुरुषमिति प्रमात्रकथनम् । प्रकृतिध्वमात्याः प्रयानमूता इन्द्रस्य च मेघा एव प्रियकराः प्रकृतिपु । प्रकृतिश्चासौ पुरुष इति वा प्रकृतिपुरुषः । 'स्वाम्यमात्मी च राष्ट्रं च कीशो दुर्गे वलं सुहृत् । सप्तप्रकृतयो ह्येताः सप्ताहं राज्यमुच्यते' ॥ कामरूपं मनोहं स्वेच्छारूपं वा बहुरूपत्वान्मेघानाम् । तद्दृश्यति 'पुष्पमेघीकृतात्मे' ति । अहं च विधिवशाद्दूरवन्धुरसंनिहितदारः । अतश्च याचनम् । यद्येवंगुणयुक्तोहं तर्हि किमित्येतावता मय्यर्थंयथे इत्याह । यस्मादाधिगुणे कुलादिगुणोत्कृष्टे पुरुषे याञ्चा वन्ध्या निष्कला वरं मद्रमलज्जावदत्वात् । न त्वघमे लब्धकामा प्रतिष्ठार्था अपीति भिन्न-लिङ्गत्वे सामान्योपतरमात्सामान्याधिहरण्यम् । वरं कृपयताह्वानात्वादी ॥ ६ ॥

I know you (to be) the principal minister of Indra (*Maghonah*), born (that you are) in the world-known race of Puṣkarāvartakas, assuming (any) forms at your will



(*lāmāṅgīpam*). On that account, have I, with my (dearest) relative far away (*dūrabandhuḥ*) (from me), through the power of destiny, reached the state of (being) a supplicant (*arthitva*), towards you. A request (addressed) to one of excellent qualities (even if) fruitless, is far better than (lit. is well-made, but not) the one addressed to a mean fellow, (even supposing that it turns out to be one) that achieves its purpose (*labdhakāmā*). 6.

संतप्तानां त्वमसि शरणं तत्पयोद् प्रियायाः  
सन्देशं मे हर धनपतिक्रोधविश्लेषितस्य ।  
गन्तव्या ते वसतिरलका नाम यक्षेश्वरणां  
बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥ ७ ॥

न च तस्मादर्थादनङ्गीकरणं वरमिति वक्तुमारभते । संतप्तानामिति । हे पयोद् सन्तप्तानामनेकतापशमनेन यदा स्वं शरणं त्राणं भवसि । तन्ममापि विरहसन्तप्तस्य सन्देशं धात्री प्रियायाः सकाशं हर नय प्रापय । धनपतिक्रोध-विश्लेषितस्येति सन्तप्तत्वप्रातिपादनम् । क्व मया गन्तव्यमित्याह । गुह्यकाधिपाना वसतिरलका नाम पुरी गन्तव्या यातव्या । गम् धातोस्तन्व्यप्रत्ययः । कीदृश्य-लका । बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या । बाह्यं च तदुपवनं च तत्र स्थितो योसौ हरः शिवस्तस्य शिरो रुस्तकं तस्य चन्द्रिका ज्योत्स्ना तथा धौतानि हर्म्याणि यत्र सा दिनेऽपि हरसार्माप्यात् धौतहर्म्यां किं पुनराज्ञौ । ते इति कृत्यानां कर्तरि वा । चन्द्रिका कौमुदीज्योत्स्नेतिकोशः ॥ ७ ॥

You are the resort of the tormented (lit. extremely heated); therefore (*taḥ*), O water-giver, do you (please) convey to my beloved, the message of me, sundered (*vir'leṣitasya*) (from her) by the wrath of the Lord of Wealth. By you is to be reached the abode of lordly yakṣas (or, of the Lord of yakṣas), Alakā by name, with the palatial buildings (*harmya*) in it, bathed in (lit. washed by) the

moonlight from the head of Śaṅkara, staying in the garden, outside (the city). 7.

त्यामारुढं पवनपदवीमुद्गृहीतालकान्ताः  
 प्रक्षिप्यन्ते पयिकवनिताः प्रत्ययादाश्वसंत्यः ।  
 कः सन्नद्धे विरहाविधुरां त्वय्युपेक्षेत जायां  
 न स्यादन्योप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

पुनरपि कथयति । वातमार्गं खड्गद्रुतं भवन्तं पान्पाङ्कना विरहिण्योलकानु-  
 क्षिप्य द्रक्ष्यन्ति । यतः प्रत्ययात् निश्चयोत्पादनात् आश्वसन्तः अयं लीमूत्  
 उदितोत्रावस्यन्मस्तप्रणेश्वरैरामन्तव्यमिति । तद्दर्शनमात्रेण कस्मादाया  
 कृनेत्याह । त्वयि सन्नद्धे वृत्तोद्योगे सति [ कः ] विरहाकुलां प्रेयसीमुपेक्षेत  
 विरहेत् । यदि माहृद्यो दुर्भंगोऽपि परादत्तो जनो भवेत् । स्वार्थानां हि  
 कान्ताभिः सह रमणाः प्रावृषमतिवाहयन्ति । सन्नद्धादयो हि शय्या  
 एवमादावौचरिकाः ॥ ८ ॥

You, mounted on the path (*padarīm*) of wind, the wives  
 of travellers will see, taking comfort (*Ās'tasantyahi*) through  
 (their) confidence (in you), holding up the ends of their  
 hair. When you have girded up your loins (*sannadhte  
 trayi*), who will ignore his wife, helpless (*vidhurām*) through  
 separation? (Surely,) there would not be another person,  
 who, like me, has his (very) existence (*vṛtti*), dependent  
 on others (*parādīna*). 8.

आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैलं  
 वन्यैः पुंसां रघुपतिर्पदरङ्कितं मेखलासु ।  
 कालेकाले भवति भवता यस्य संयोगमेत्य  
 स्नेहव्याप्तिश्चिरविरहजं मुञ्चतो दाप्मुष्णम् ॥ ९ ॥

इदानीं प्रायेणोपदिशति अमुं शैलं चित्रकूटमालिङ्ग्य आहृच्छस्व  
 सोत्पटं प्योद्ध्व । न्तः प्रियसखामिशमिश्रं मेघानां हृद्रसस्तत्तेषामुदयात् ।

सखा च गमनकाले ज्योत्स्निरयते । कीदृशममुं तुङ्गमुन्नतं तथा सर्वजनपूज्यै  
 रामपादैर्मेललासु नितम्बमागेषु अङ्कितं मुद्रितमिति पवनत्वोक्तिः । सखि-  
 पर्ममाह । यस्याद्रिः कालेकाले सर्वास्मिन्समागमसमये त्वया सह संयोगं समा-  
 गममेव विरहजं बाष्पमूष्माणं त्यजतः स्नेहव्यक्तितर्भवति यः सिन्धुतीत्यर्थः ।  
 पर्वता हि जलददृष्टाः सिन्धुया भवन्ति बाष्पं च मुञ्चन्ति । एतदेव सुहृत्त्वं  
 क्षिरेण सख्यौ दृष्टे सति अध्रुमोचनप्रेमव्यक्ती जायेते सुहृदः । आपृच्छस्तेत्या-  
 जिनपृच्छोरिति आत्मनेपदम् । प्रियश्चासौ सखा चेति प्रियसखः । राजाहः-  
 मस्मिन्नष्टम् । कालेकाले इति वीप्साया द्विर्मावः । संयोगमेत्येति बाष्पमोष्मा-  
 देक्षं पौर्वकाल्यं स्नेहकिरयापेक्षं वा । अद्रिगोत्रगिरियावाचलशैलशिलोच्चया  
 इत्यमरः । अङ्कितमिति तदस्य सञ्जातमिति तारकादिभ्य इतजितितज-  
 प्रत्ययः ॥ ९ ॥

Having embraced this lofty mountain, take your leave  
 ( *āpucchasva* ) of this dear friend ( of yours ), marked on the  
 slopes ( *mekhalāsu* lit. the girdles ) by the foot-prints of the  
 Lord of Raghus ( i. e. Rāmachandra ), worthy of being  
 saluted by men. ( Bid adeau to this one ) on the part of whom  
 ( *yasya* ), there arises, season after season ( *kāle kāle* ), the  
 manifestation of affection on his having come in contact  
 with you, shedding as he ( then ) is ( *muñcatak* ), hot tears  
 ( punningly, hot vapour ), taking their birth in ( his ) long  
 separation ( from you ). 9.

मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां  
 यामश्चायं नदति मधुरं चातकस्तोयगृधुः ।  
 गर्माद्यानास्त्रिपरिचया नूनमात्रद्वमालाः  
 सेविष्यन्ते नयनसुमगं खे भवन्तं बलाकाः ॥ १० ॥

. न च त्वमेकाकी भविष्यसीति शुभनिमित्तकथनम् । यथेदं शुभमीक्ष्यते  
 तथा निश्चितं नेत्रमुन्दरं त्वामाकाशे बलाकाः सेविष्यन्ते भविष्यन्ते । किमि-  
 त्साह हिनो वातो यथा त्वां मन्दं मन्दं नुदति प्रेरयति । यथा चायं चातकी



एकपत्नीमिति नित्यं सपत्न्यादिष्विति ङीप्नकारौ । पदसंस्कारपक्षे द्रव्यसी-  
त्पन्नेन लृट्प्रयोगः । भ्रातृजाया शब्दे ऋतो विद्यायोनिबंधेभ्य इत्यलुक्-  
भावाश्चेत्यः ॥ ११ ॥

And definitely (*āvasyam*) will you, with your course  
unimpeded (*arīhatagatih*), see her, (your) sister-in-law,  
a devoted wife (*ekapatnīm*), (till then) hale and hearty  
(*aryāpannām*, lit. not dead), intent on the counting of days.  
For, the bond of hope, generally sustains the heart of women,  
(which) in separation, (being) flowerlike, is all too ready  
(*prajayi*) for an instantaneous (*sadyah*) fall (*pāta*). 11.

कर्तुं यच्च प्रभवति महीमुच्छिलिन्घ्रातपत्रां  
तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ।  
आ कैलासाद्भिसकिसलयच्छेदपायेयवन्तः  
संपत्स्यन्ते नभसि भवतौ राजहंसाः सहायाः ॥ १२ ॥

सहायान्तरसम्पत्तिमाह । कर्तुमिति । तत्त्वदीयं घ्वनितमाकर्ण्य तत्र राजहंसा  
अनुचरः कैलासाद्रिपर्यन्तं मविष्यन्ति । यतो मानसोत्का मानसोत्कमनसः ।  
प्रावृषि ते शरणाय तत्र यान्ति किं तद्गर्जितमाह । यन्महीमुच्छिलिन्घ्रातपत्रा-  
मुद्रताद्यिलिन्घ्रास्यकुसुमां विघातुं प्रभवति शक्नोति । तानि हि मेघगर्जितेन  
जयन्ते । अत एव तदवन्ध्यं सफलं श्रवणकर्णसुखकारीति चाट्टपदम् । कीदृशा  
हंसा विधानां किसलयानि तेषां छेदः खण्डः स एव पायेयमन्वमोजनं विघते  
तेषां ते तयोक्ताः त्रिसकिसलयच्छेदपायेयवन्त इति विग्रहः । आकैलासा-  
दित्यव्ययीभावो [ विभाषितः ] ॥ १२ ॥

Having heard that rumbling (*garjitam*) of yours, de-  
lightful (*subhagam*) to the ear (*śravayā*), which is capable  
of making the earth possessed of umbrellas (*ātapatra*) in  
the form of mushrooms (*sīlindhra*) that have grown up (*ut*),  
the royal swans, with bits of lotus-stalks as their provender  
(or 'tiffin', *pātheya*), will become your companions in the  
journey, in the sky as far as the Kailāsa mountain. 12.

मेघदूतम् ।

मार्गं तावच्छृणु कथयतस्त्वत्प्रयाणानुरूपं  
सन्देशं मे जलद तदनु श्रोष्यसि श्रोत्रपेयम् ।  
खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र  
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपमुज्य ॥ १३ ॥

मार्गमिति । हे जलद मम गदतोष्वानं तावद्भवद्गमनाहितमाकर्णय तदन-  
न्तरं श्रोत्रपेयं कर्णानन्दनं सन्देशं श्रोष्यसि निशामविष्यसि । कीदृशं मार्गमि-  
त्यानुकूल्यमाह । खिन्नः खिन्नः इति विश्रान्तः सन्स्वयं यत्र मार्गं अद्रिषु पदं न्यस्य  
क्रमं निश्चिष्य गन्तासि यास्यसि । क्षीणः पयश्च नदीनामगुस्तोयमुपमुज्य  
पीत्वा शीघ्रं यास्यसि । पानविधामौ हि सुतरामुपयुज्येते पयि । तदनु तदनु-  
नीत्यादयः पूर्वकविप्रयोगदर्शनात्साधवः । अव्यये न पश्रीसमासे निष्पद्यते ।  
श्रोत्रपेयमिति कृत्यैराधिकारार्थवचने । खिन्नः खिन्न इत्यादौ आधिक्ये  
द्वित्वमिति कर्मधारयवत्त्वात्सुब्लुग्य भवति । आधिक्ये च द्वित्वमात्रेणैतदिति  
महत्या संज्ञया ज्ञापितम् । गन्तासीति लुट् । परिलघ्विति क्रियाविट्पणम् ॥ १३ ॥

Just (*tārat*) listen, as I am telling, to the path suitable  
for your journey; my message, welcome to the ear  
(lit. fit to be drunk by the ear), you will hear, O cloud,  
subsequently (*tadānu*); (—the path—) on which (*yatra*)  
you will proceed, planting your step on the mountains, every  
time you are wearied (*khinnah khinnah*), and enjoying whole-  
some (literally, *parilaghū* = extremely light) water of streams  
everytime you are tired out (*kṣīṇah kṣīṇah*). 13.

अद्रेःशृङ्गं हरति पथनः किंस्विदित्युन्मुखीमि—  
दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ।  
स्थानादस्मात्सरसानिचुलादुत्पतोद्दुःखः खं  
दिङ्नागानां पथि परिहरन्स्थूलहस्ताथलेपान् ॥ १४ ॥

मार्गप्रारंभमाह । अस्मात्स्थानात्त्वमुत्तराभिमुखः खमुद्रच्छ । सरसा  
निचुला वेतसा यत्रेति प्राङ्मुखेन । त्वं कीदृशश्चकितचकितं सत्रासमुद्रकना-

भिर्मुग्धभिर्द्वयशुभिः दृत्यं दृष्टेत्साहे हृष्टोद्यमः कथमित्याह । पवनो वायुः  
 किंस्विदचलशिखरं हृत्पवनवति । अतश्च पातशङ्कया चकितत्वमत एव  
 मुग्धवम् । किं कुर्वन् । दिङ्नागानानाशाकरिणा पथि स्पृष्टइस्तावलेषान्  
 महाकम्पान् वर्जयन् । ते हि तं प्रति द्विरदसंभ्रान्त्या प्रहीतुमिच्छन्ति ।  
 दिङ्नागाश्च पातालादारन्व । ' मन्दाकिन्याः पयः शेषं दिग्वाणमदाधिलम् ।  
 नदत्ताकाशगङ्गायाः स्रोतस्युद्दामादिमाजे ॥ ' चकितचकितमिति प्रकारे  
 द्वित्वम् । स्विप्रभे च वितर्के चेत्यमरः । मुग्धा षोडशवारिक्कीति च ॥१४॥

With your energy ( *utsāha* ), watched in a manner full of apprehension, by the ( beautiful, unsophisticated or ) naïve ( *myyīha* ) Siddha-wives, with their faces turned upward with the thought ( *iti* ) \* does the wind drive away the peak of the mountain ? \* do you, your face towards the northern direction, fly up ( *utpata* ) to the sky, from this place, with juicy canes ( *in it* ), averting on the way, the insolent onslaught ( *avalepān* ) with their trunks, ( on the part ) of the quarter-elephants. 14-

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्पुरस्ताद्  
 वाल्मीकाग्रामप्रभवति घनुष्वण्डमाश्वण्डलस्य ।  
 येन श्यामं वपुरतितरां कान्तिमापस्यते ते  
 यहेषेव स्फुरितरविना गोपवेशस्य विष्णोः ॥ १५ ॥

रत्नच्छायेति । एतत्पुरस्तादग्रे तावद्वाल्मीकास्त्रिभीलिकोत्वात्तृत्प्यान्ता-  
 दात्तण्डलस्य इन्द्रस्य घनुःखण्डं चापैकदेशः प्रभवद्युद्धवति । सर्पगर्भे वाल्मीका-  
 न्ति मुरचापस्य प्रावृषि प्रभव इत्यागमः । अथवा वाल्मीकाग्राल्वात्तपमेचा-  
 भत् । वाल्मीकः सातपो मेघः । कहीदयम् अनेकवर्षत्वाद्वनच्छायाव्यतिकर  
 इव बहुविधमणिकान्तिसंनर्कवन् प्रेक्षणीयम् । येन च तत्र कृत्स्नं  
 शरीरमतितरां कान्तिमापस्यते । यथा बल्लवरूपशूरेः प्रसरत्कान्तिना  
 निच्छेन वनुः कान्तिमानवन् गोमा हि प्रापेन शरवन्मयूरनिच्छवारिणः  
 प्रसङ्गश्च वर्गवर्गनमनि क्रियत इति मार्गोददेशेऽग्निनास्य श्लोकस्य नावसरः ।

त्पातिकरो भिभीभावः । पनुष्ण्ड इति नित्यसमाप्त इतिवत्तम् । वास्तुशब्दः  
सहस्राप्त इत्यमरः ॥ १५ ॥

Here, in front rises from the top ( *apāṭi* ) of the ant-hill ( *Tālmīlī* ), a section ( *khanda* ) of Indra's ( *Ākhaṇḍalā* ) bow, worth being looked at ( by reason of its loveliness ) like the mingling together ( *caṭāṭāra* ) of the lustres of gems (—the rain-bow—) by which your form, beautiful ( *syāma* ) ( by nature ) will attain even greater loveliness, like that of Viṣṇu in the garb of a cowherd ( which is naturally attractive, yet attaining even a greater charm ) by a feather, the brightness of which has shown forth ( *syāvarita* ). 15.

त्वय्यावत्तं वृषिकलमिति भूविलासानभिः  
प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ।  
सद्यःसीरोत्कपणसुपमिस्त्रेणमारुह्य मालं  
किंचित्पश्चाद्मज लघुगतिर्भूय पयोत्तरेण ॥ १६ ॥

त्वय्येति । मालमुदारं क्षेत्रं किञ्चिदन्नागारह पश्चादेनन्तमुत्तरेणोत्तरेण  
दिशि भूयो बहुतरम् । गतिं प्रवत्येव व्यावर्तय । मालं हि दक्षिणामालं  
तेन चोत्तराशा गन्तव्येति गतिप्रवत्यम् । नालरोदणं वृष्ट्या बहुप्रीत्यर्थम् ।  
मालेन हि तदुपरिमवमाकाशं लक्षते । कीदृशस्त्वं वृष्टिरानात् त्वय्यावत्तं  
वृषिकलमिति । अतो हेतोर्जनपदवधूलोचनैः पीयमानः साभिलापं इत्यमरः ।  
कीदृशैर्मान्पत्वाद्भूविलासानभिः । अत एव प्रीतिवशास्त्रिन्दैरुचैः ।  
कीदृशं मालं सद्यस्तत्क्षणं सीरेण हलेन पदुत्कपणं विलेखनं तेन सुपमं  
सुगन्धिं हलौकृष्टा हि मूर्जलदकणव्यतिवरात्पुरभिर्भवंति । प्रवत्येन स्त्रिरणम्  
उत्तरेणेत्येनन्तः । कीदृशस्त्वं लघुगतिः शीघ्रगतिः ॥ १६ ॥

Being drunk by the village-maidens' eyes, not conversant with the ( amorous ) modifications ( *Tilāra* ) of the brow, gentle due to affection, because ( *iti* ) ( as they think rightly ) on you is dependent the fruit of ploughing, having climbed



up the hilly ground ( or plateau *māla* ) with the fields ( *kṣetra* ) in it odorous through fresh ( *sadyah* ) furrowing ( *utkaṣāta* ) with the plough ( *sīra* ), wend ( your way ) slightly westward ( *paścāt* ) and again just ( *eva* ) in the northerly direction ( itself ). 16.

त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना  
वक्ष्यत्यध्वथमपरिगतं सानुमानाम्नकूटः ।  
न क्षुद्रोपि प्रथमसुकृतापेक्षया संश्रयाय  
प्राप्त मित्रे भवति विमुखः किं पुनर्यस्तथोच्चैः ॥ १७ ॥

अध्वेति । अध्वश्रमेण परिगतं व्याप्तं भवन्तं सानुमानाम्नकूटो मूर्ध्ना  
शृङ्गेण साधु सम्पन्वक्ष्यति धारयिष्यति । यत आसारेण प्रशमितवनो-  
पप्लवस्त्वम् । त्वया ह्यस्य वेगवर्णेण दावाग्निर्निर्वापितः । किमेतावता शिरसा  
वहनम् । न क्षुद्रोपि इति संश्रयाय वासार्थे सुहृद्यायति सति क्षुद्रोपि दुर्जनोपि  
विमुखो न भवति । कुतः प्रथमसुकृतापेक्षया । आदावेतेन मे ह्युपकृताभिदानी-  
मेतस्याहं प्रत्युपकरोमीति पूर्वोपकारप्रत्यालोचनया न पराङ्मुखीभावः ।  
दुद्रः खलो ह्रस्वश्च । उच्चैः प्राङ्मुहामनाश्च । वक्ष्यतीति षहे रूपम् ।  
सानुमान्यर्वतः । तथेत्यनेनौच्चैस्त्वस्य प्रसिद्धिमाह ॥ १७ ॥

Well ( *sādhan* ) will the mountain *Āmrakuṭa* hold on his  
head ( *mūrdhnā*, i. e. on its peak ), you, overwhelmed with  
the fatigue of the path, ( yet one ) that would have put out  
( *prasamita* ) the forest-conflagration by ( your ) shower. Not  
even an insignificant ( being ) has his face turned away  
( *vimukhaḥ bhartī* ) on a friend having arrived for resort, by  
reason of consideration ( *apekṣā* ) of the previous good-  
turn ( *sukṛta* ) ( done by the visitor ). How far greater then  
is there such a possibility, ( when ) he is so ( *tathā*, lit.  
that much ) lofty ? 17.

एतदनुकारी द्वाचिदपि श्लोको विद्यते ।

अच्युतान्तं परि ( प्रति ) मुखगतं सानुमानाद्भ्रुकूट-  
स्तुगेन त्वां जलद शिरसा चक्ष्यति श्लाघमानः ।  
आसारेण त्वमपि शमयेस्तस्य नैदाघमार्तिं  
सद्भावाद्भिः फलति न चिरेणोपकारो महत्सु ॥ १८ ॥

त्वा पथि भ्रान्तं सम्मुखमागतमाद्भ्रुकूटाख्यः सानुमान् उच्चैः शिरसा श्लाघना  
वदति । त्वमपि तस्य वेगवर्षेण दावानलं निर्वापयेः यस्मान्महानुरूपे तु  
सत्कारार्द्रः पूजा उपकारो यो विधीयते सोचिरेणैव फलियते । अत्र महत्त्वं  
मेघस्य पूर्व तु परतस्य । सर्वोन्नतोपि जलपरोन्न दिग्भाष्यतीति उद्रेः  
श्लाघा ॥ १८ ॥

The mountain ( *sānumān* ) *Āmrakūṭa*, honouring ( *s'ūjka-*  
*mānah* ) ( you ), will bear by his high head ( also peak ) you,  
O cloud, that would be fatigued by the ( length of the ) path,  
overwhelmed by weariness ( *śramaparigatam* ) ( or better  
*prati-mukhagatam* you gone into his presence ); by ( your )  
shower, do you on your part ( *tram api* ) cause to be put out  
the fire of that ( *Āmrakūṭa* ), produced by summer- Before  
long ( *nācireṣa* ), doth a favour dripping ( lit. wet ) with  
good feeling, ( done ) to the great, bear its fruit. 18.

उन्नोपान्तः परिणतफलद्योतिमिः काननाम्ने—  
स्वय्यारूढे शिखरमचलः स्निग्धवेणीसवर्णे ।  
नूनं यास्यत्यमरामियुनप्रेक्षणीयामयस्यां  
मध्ये श्यामः स्तन इव भुवः शेषवित्सारपाण्डुः ॥ १९ ॥

उन्नोपान्तः । त्वपि गृह्यमुद्रेते सति अद्भ्रुकूटोचलो निश्चितं सुगमिषुना-  
लोचनीया रम्यां दशामापत्स्यते । वतः परिणतफलद्योतिमिः पद्माम्बुभि-  
भिर्वनाद्भ्रुकूटोन्नोपान्तःछादितपर्यन्तस्त्वमपि स्निग्धवेणीसवर्णे । अरुणकेर-  
कदारकाले । अतश्च कृष्णचुचुकसमः अतश्च महीदुच इवेन्दुपद्मा । अत  
एव देवद्वन्द्वदर्शनम् ॥ १९ ॥

When you, with complexion similar to that of the soft braid of hair, would have mounted the peak, the mountain with its slopes (*upanatah*) covered by mango-trees from the forest, glistening (*dyotibhish*) with (their) ripe fruit, would, to be sure, reach a state fit to be eyed by the couples of immortals (i.e. the celestial beings), dark at the centre (as the mountain would then be) (and) yellowish bright (*pāṇḍit*) in the remaining (part of its) expanse (*ustāra*), like the breast of (Lady) Earth. 19.

स्थित्वा तस्मिन्वनचरवधूभुजकुञ्जे मुहूर्तं  
तोयोत्सर्गदुततरगतिस्तत्परं वर्त्म तीर्णः ।  
रेवां द्रक्ष्यस्युपलाधिपमे विन्ध्यापादे विशीर्णां  
मन्त्रिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ २० ॥

अश्वमुखादीना वनेचराणां कान्ताभिः सेविते गहने भद्राभ्र क्षणं स्थित्वा तस्मादनन्तरं वर्त्म मार्गमवतीर्णस्त्वं नर्मदा रेवाभालोकधिष्यसि । रेवा तु नर्मदा सोमोद्भवा मेकलकन्यकेत्यमरः । कीदृशी नर्मदामुपलैः पापानैर्विपमे विन्ध्याद्रेः पादेधोभागे । पादाः प्रत्यन्तपर्वता इत्यमरः । अतश्च कामिव मन्त्रिच्छेदैर्विभक्तविभागैर्दत्ता गजवपुषि भूतिं सुषामिव । इत्युपमा तोयोत्सर्गेण जलत्यागेन द्रुततरा अतिशीघ्रा गतिर्गमनं यस्येति वर्त्मतरणे कारणम् । जलदा हि सलिलदानेन शीघ्रं गच्छन्तीति प्रसिद्धम् । हिमवाञ्छिपघो विन्ध्य इत्यमरः ॥ २० ॥

Having stayed, for a while (*muhūrtam*), on it, with the bowers (there) enjoyed by the wives of the forest-roamers with your speed (all the) quicker, thanks to the dropping down of water, having crossed the path thereafter, (you) will see the Narmadā (*Revā*), shattered (*visṛjām*) at the foot of Vindhya, uneven (i.e. hard) due to rocks (*upala*), (looking) like the decoration (*bhūti*) on an elephant's body, arranged by bits (*chedaik*) of ornaments) lines (*bhakti*). 20.

तस्यास्तिन्तेर्धनगजमर्द्धानासितं वान्तवृष्टि-  
जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः ।

अन्तःसारं घन तुलयितुं नानिलः शक्यति त्यां—  
रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ॥ २१ ॥

तस्या रेवाया जलं त्वमादाय गृह्यत्वा यायाः । यतो वान्तवृष्टिः मृष्टतोषः ।  
क्रीदयं जलं—तिक्तैः काननकरिदानैर्वासितं सुरभीकृतम् । विन्ध्यो हि गज-  
वासः । तथा तीरजेन जम्बूखण्डेन जम्बूवनेन जडीकृतवेगम् । इति मुग्धोक्तिः ।  
रेवा हि वेगवाहिनी । जलादानेन गुणमाह । हे घन, अम्मःपानादन्तःसारं  
परिपूर्णमनस्कं मरुतस्त्वां तुलयितुं परिच्छेतुं न प्रभविष्यति । यतः सर्वं एव  
जनः काश्चिद्विक्तः शून्योत्र लघुर्भवति । अवमानाश्चदत्वं याति ।  
पूर्णता गौरवाय । आक्ष्यो हि सर्वैराद्रियते । नवजलेन गुरुत्वे सति नानिल-  
परिमदप्रातिः । अयमत्र ध्वनिः । यथा कश्चिःपुरषो वमनकर्ता तिक्तजल  
निवेत् । तस्य वातवाधा न जायते । तथा त्वमपि वान्तवृष्टिस्तिक्तं जलं निव  
तवापि वायुर्वापको न भवेत् ॥ २१ ॥

Having poured down showers (*cāntarvṛṣṭih*) (and)  
having taken in the water of that (river Narmadā), pungent  
(as also) fragrant (*tikta*) made odorous (*rāsitam*) by the  
ichors of wild elephants, its speed impeded by bowers of  
Jambu (trees), you may proceed. The wind, O cloud, would  
not be able to take you, with essence (*sāra*) within (*antah*)  
quite lightly. For, emptied, (*riktaḥ*) every one becomes  
light (*laghuḥ*), (whereas) fulness (leads) to weightiness  
(punningly, importance). 21.

नीपं दृष्ट्वा हरितकपिशं केसरैरर्घरुद्धे-

राविर्भूतप्रथममुकुलाः कन्दलीश्वानुकच्छम् ।

दग्धारण्येष्वधिकसुरार्भि गन्धमात्राय चोर्व्याः

सारंगास्ते जललवमुचः सूत्रयिष्यन्ति मार्गम् ॥ २२ ॥

नीपमिति । जललवमुचस्तोयवणवर्षिणस्तव सारंगा मयूरा मार्गे सूचयिष्यन्ति विह्वैरूहिष्यान्ति । नूनमनेन पथा जीमूत आयात इति तैर्हि मेघान्तोयकणाः पातध्या इति तदनुसरणम् । स्वादादिदृष्टचित्त्वाद्द्रजंश्चासौ तैर्न लक्षित इति मार्गोन्नयनम् । किं कृत्वा सूचयिष्यन्तीति विद्वान्वाह । अर्षरूढैः सामिषवैः कैसरैर्हरितकपिशं नीलपिङ्गं नीपं कदम्बकुसुमं दृष्ट्वा । तद्धि वर्षासु नवनलपात विना न जायते । तथाविभूतप्रथममुकुला उत्पन्ननवकोरकाः । कुङ्मलो मुकुलोऽश्रियामित्यमरः । कन्दलीलता अनुकूलं तीरसमीपे दृष्ट्वा समीपार्थेव्ययीभावः । ता हि वर्षासु फुलन्ति । तथा दग्धारण्येषु निदाश्लुष्टकाननेषु अधिकसुरार्भे गन्धमुख्याः पृथिव्या आधाय शिङ्खित्वा जलकणपातादि तत्र सौगन्ध्याविर्भावः । जलकणमुच इति मेघविशेषणम् । न तु सारगविशेषणम् । सारंगा इति शकन्ध्यादिषु पररूपमिति पररूपता ॥ २२ ॥

Having seen the Kadamba-flowers (*nīpam*) greenish-yellow because of filaments (only) half-grown, and the plantain-trees with their first bud manifest (*āvīrbhūta*) in the vicinity of the marshy lands (*antkakaccham*), (also) having smelt the odour of Earth, all the more fragrant in the burnt up forests (or alternatively, having eaten, *jagdhī*), in the forests and smelt the odour of Earth), the deer (*Sāraṅgāh*) will indicate the path of you, the showerer of drops of water, 22.

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं वियासोः

कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ।

शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः

भ्रान्तुद्यातः कथमपि भवान् गन्तुमाशु व्यवश्येत् ॥ २३ ॥

अस्मद्वितार्थं त्वरितमपि जिगमिषोस्तव कुसुममुगन्धौ सर्वत्राद्री तवाहं कालक्षेपमुत्पद्याम्युत्प्रेक्षे । कुत इत्याह । दस्मात्प्रियसखैः प्रियमित्रैः शुक्ला-

मेघदूतम् ।

पाङ्गैर्मयूरैः । शुक्लापाङ्गो मयूरः स्वात् । केकाः स्वागतीकृत्य वाग्भिः  
स्वागतं कृत्वा प्रत्युद्रत इत्युत्तिप्रत्युत्तिवशात्कालक्षेपः । कीदृशैः सजलनयनैः  
नवोदकयुक्तैः । अतश्चार्थये त्वामस्मदर्थे कथमपि भवान् गन्तुं व्यव-  
स्येत् । व्यायासं कुर्यात् । अहं नतस्त्वं चोन्नत इति भावः । सजलनयनत्वन्व  
चित्रेण मित्रालोकनात् । केका वाग्भिः मयूरस्येति अमरः ॥ २३ ॥

I apprehend (there will be) O friend, a delay ( *lālaṣepam* ) on every mountain, fragrant with kuṭaja ( *Kakuhā* ) flowers, (in the case) of you, desirous though ( *am* ) of going at even a quicker pace, for doing a favour ( *prīya* ) to me [ alternatively for the sake of my darling ( *priyā* ) ]. Approached for the purpose of reception ( *pratīudyātaḥ* ), by peacocks ( *suklāpāṅga* ), with tears (of joy) in their eyes, after having used their cries as words of welcome ( *siṅgatiḥkṛtya* ), may your honour ( *bhāṣān* ) resolve, somehow, to go quickly. 23.

पाण्डुच्छायोपवनवृत्तयः केतकैः सूचिभिर्नै-  
र्नीडारभ्रैर्गृहवाल्लिभुजामाकुलग्रामचैत्याः ।  
त्वय्यासन्ने परिणतफलश्यामजम्बूवनान्ताः  
संपत्स्यन्ते कतिपयादिनस्याधिहंसा दशार्णाः ॥ २४ ॥

पाण्ड्विति । त्वयि निकटे सति दशार्णखया जनपदा एवंविधाः संस्तस्यन्ते  
मविष्यन्ति । कीदृशाः केतकैः पुष्पैः पाण्डुच्छायाः शुक्लशोभा उपवनवृत्तय  
उद्यानकण्ठो येषां सितत्वात् केतकानाम् । सूच्या गर्भे कण्टकेन भिन्नैर्विदार-  
रितैः । तेषां ह्यन्तस्तां सूचिं मित्वा विनियान्ति । तथा गृहवाल्लिभुजां काकानां  
नीडारभ्रैरालयकरमैराकुलानि व्याकुलानि ग्रामचैत्यानि देषु । वर्षामयादि  
पक्षिणो नान्यत्र तिष्ठन्ति । चैत्यं बुद्धालयः । यदि वा महाभोगप्रहातयो  
वनस्पतिश्चैत्यः । तथा कलानां परिणत्या पाकेन श्यामा जम्बूवनान्ता यत्र ।  
कव्यज्ञा [ कपिता ! ] नोव हि जम्बूकलानि पाकेन श्यामायन्ते । कतिपया-

दिनस्थाधिहंसा वेपु ते कतिपरादिनस्थाधिहंसाः । मेघलोके मेघमयात्ते  
मानसं गच्छन्तीति भावः ॥ २४ ॥

With you, close at hand, the Daśārṇa Country with the garden-hedges (*aparāna vṛtayāś*) having their complexion bright (*pāṇduccāyāś*) due to Ketaka-flowers opened (lit. *bhāṁna* 'broken') at the tips (*sūcī*) (of their buds) with the holy trees (*caityāś*) in villages, crowded with the nest (-building-) activities of the eaters of domestic offering (or worship i. e. of the crows), with the skirts (or regions, *anta*) of Jambū forests dark (also beautiful) through ripe (*parrīta*) fruit, will have the swans staying (in it) for (only) a few days. 24.

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं  
गत्वा लब्धः फलमाविकलं कामुकत्वस्य लब्धा ।  
तीरोपान्तस्तनितसुभगं पास्यसि स्वादुयुक्तं  
सभूमङ्गं मुखमिव पयो वैत्रवत्याश्चलोर्मि ॥ २५ ॥

तेषामिति । तेषा-दद्याणानां विदिशाख्या राजधानीं नृपतिवासयोग्यां  
नगरीं गत्वा तत्क्षणमविकलं परिपूर्णं कामुकत्वस्य फल त्वं लब्धा प्राप्स्यसि ।  
कुत इत्याह । यद्यस्मात् वैत्रवत्याः सशितस्तदेवांविषं पयो जलं पास्यसि ।  
कीदृशं तीरोपान्ते तदग्रनिकटे स्तनितेन पक्षिकूजितेन वा सुभगं सुन्दरं स्वादु  
रुच्यं चलोर्मि स्तनितत्राधि । अत एव सभूमेदेन मुखेन तुल्यमत  
एव कामिन्विकलभावः । कामी हि कामिन्याः कुटिलभ्रु वक्त्रं स्वादु घर्षति ।  
ऊर्माणां म्रुव उपमानम् । स्तनितं मणितस्योपमानम् । यदिति हेतुपदं तदिति  
परोनिर्देशः । विदिशः शब्दः पुरोदरादिलक्षणम् लब्धेति अनद्यतने लुडन्तः ।  
शरावर्तं वैत्रवतीति नदीविशेषेष्वमरः ॥ २५ ॥

Having reached its (lit. their i. e. Daśārṇa's) capital, with its name (*lakṣaṭa*) Vidiśā, known all the quarters over, you will secure (*labdhkā*), immediately, the fruit (whole

and) entire (*avikala*) of love-eagerness,— in so far as (*yasmād*), you will drink the sweet water of Vetravati, the waves in it moving, in a manner charming (*subhagam*) through (your) rumbling (*stanita*) near the bank, like the face (of a beautiful lady), sweet (*srādu*), with the knitting of the eye-brow in it, (drunk by the lover) in a manner charming due to words uttered by the lover (coaxingly) in close vicinity. 25.

नीचैराख्यं गिरिमाधिवसेस्तत्र विश्रामहेतो-  
स्त्वसम्पर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।  
यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा-  
मुद्दामानि प्रथयति शिलादेश्मभिर्यौवनानि ॥ २६ ॥

नीचैराख्यमिति । तत्र विदिशाया नीचैराख्यं गिरिम् । आख्यया नीचं स्वरूपतस्तूच्चमिति भावः । विश्रामार्थं त्वमधिवसेरचितित्थेराश्रयेः । कीदृशं प्रौढपुष्पैर्विकसितकुमुभैः कदम्बतरुभिर्हेतुभिस्तव सुदृढः संश्लेषात्पुलकितमिव रोमाञ्जितमिव फुल्लस्य हि कदम्बकुसुमस्य रोमयोभा जायते । केचिन्व-प्रौढेति पेटुर्भुक्लितत्वाच्च पुलकाकारतामाहुः । यश्चाद्रिनागराणां विदग्धानामुद्दामानि प्रचण्डानि यौवनानि तारुण्यानि ( शिला ? ) देश्मभिः कन्दराण्यैः प्रथयति ख्यापयति । कीदृशैः पण्यस्त्रीणां गणिकानां परिमलं सुरतमुद्दिन्तीति तथोक्तैः । नगरविदग्धा हि तत्रागत्य दरीषु वारस्त्रीभिः सह रमन्त इति भावः । विश्रामशब्दः कवीनां प्रमादजः । सुरते स्यात्परिमल इति वैजयन्ती ॥ २६ ॥

There, with the purpose of (giving yourself) a respite, you (should kindly) stay on the mountain 'Nicaih' by name, horripilated as though through your contact, due to its Kadambas (trees) with their flowers fully grown; (the mountain) which proclaims the youths of city-bred persons, past all control (*uddāmāni*, lit. unbridled) by its



rock-chambers (*Silaresma*, or caves), which (latter) disclose (*udgāribhik*) the amorous sports (*parimala* = *surata*) through love (*ratī*) (on the part) of harlots (or, perhaps better and simpler, ... 'with its rock-chambers emitting (*udgāri*) the fragrance (*parimala*) of the dalliances *ratī*) of the harlots.'). 26-

विश्रान्तः सन्व्रज नगनदीतीरजातानि सिञ्च-  
 बुधानानां नवजलकणैर्युधिकाजालकानि ।  
 गण्डखेदापनयनरुजाह्लान्तकर्णोत्पलानां  
 छायादानाक्ष्णपरिचितः पुष्पलावीमुखानाम् ॥ २७ ॥

विश्रान्तेति । तत्र विश्रान्तः विश्रामयुक्तः सन्ननन्तरं गन्तव्यावशेषं त्वं याया गच्छेः । किं कुर्वन् । नगनदी कानननदी विशेषो वा तत्कूले भवानि उपवनानां युधिकाजालकानि । हरिणीगुल्फान्नवजलकणैरुधन् सिञ्चन् । पुष्पलावीमुखानां मालाकाराङ्गनानां छायादानाद्धेतोः क्षणभात्रपरिचितः मुहूर्त्तापापहारात् । कीदृशानां मुखानां कपोलयोर्यः खेदो घर्मह्लास्यापनयनेनोत्पुंसनेन या रुजा बाध उपमर्दस्तया ह्लान्तकर्णोत्पलानां म्लानश्रवणस्थकुवलयानाम् । रुजात्रोत्पलानामेव । रुजोमङ्गे । अस्माद्धिदादित्वादद् । पुष्पाणि लुनन्ति इति पुष्पलावास्तेषां क्षियः । लूञ् छेदने । कर्मण्यण् । पुष्पयोगादाख्यायामिति डीप् । पुष्पलाव्यः ॥ २७ ॥

Having rested (yourself), proceed, sprinkling with drops of fresh shower (lit. water) the net-works of Jasmine in (lit. of) the gardens grown on the bank of the forest-river, (getting yourself) acquainted, for a while, through the offering of shade, with the faces of flower (-plucking-) girls (*pūspalāvī*), with lotuses on their ears faded on account of the injury (*rujā*) (caused to them) by the wiping off of perspiration (-drops-) on the cheeks. 27.

वनः पन्था यदपि भवतः प्रस्थितरयोत्तराशां  
 सौघोत्सङ्गप्रणयविमुखो मासु मूरुज्जयिन्याः ॥  
 चिद्युद्दामस्फुरणचकितैस्तत्र पौराङ्गनानां  
 लोलापाङ्कुर्यादि न रमसे लोचनैर्वञ्चितोसि ॥ २८ ॥

वञ्चति । कौवेरीमाशा प्रति तव पियासोरुज्जयिनीं विशालां प्रति यद्यपि  
 वनः पन्था मार्गः कुटिलः तथापि उज्जयिन्याः सौघोत्सङ्गप्रणयविमुखो  
 हर्ष्याङ्गोपमोगदिनृष्णो मा भूरदरयं गन्धेरिति भावः । विशालोज्जयिनी समे-  
 यस्तात्र नागविकाणा नेत्रविभ्रमैर्यदि न रमसे न क्रीडसे तद् वञ्चितोसि ।  
 द्रष्टव्यादर्शनात् । कीदृशैर्दिद्युद्दामस्फुरणचकितैः श्यामा [ शम्भा ? ], गुण-  
 विलासनयस्तैस्तथा लोलापाङ्कुर्यादिलनेत्रपद्मैः । अपाङ्गुनेत्रयोरन्तादिन्दमरः ।  
 यदि कामी कामिर्ननेत्रविलासादर्शकरतदा स वञ्चितः ॥ २८ ॥

Even though, for (lit. of) you, started towards the  
 northern direction, the path will be circuitous (lit. *valra*,  
 'curved') don't you be averse (*vimulhabh māsmalāh*) to an  
 intimate acquaintance (*pranaya*) with the lap in the form of  
 the top-portion (*utsānga*) of the palaces of (Lady) Ujjayini.  
 If you fail to (lit., do not) delight in the citizens' wives'  
 eyes, with their corners (*arānga*) tremulous (*lās*),  
 bewildered (or frightened, *calita*) at the flashing forth  
 (*sphurita*) of streaks (*dāman*) of lightning, (I should un-  
 hesitatingly declare,) you are deceived (in life). 28.

वीचिक्षेमस्तानितविहगश्रेणि काञ्चीगुणायाः  
 संसर्पन्त्याः स्त्रालितसुमगं दर्शितावर्तनाभेः ।  
 निर्विग्न्यायाः पयिमधरसाम्यन्तरः सन्निपत्य  
 स्त्रीणामाद्यं प्रणयवचनं विश्रमो हि प्रियेषु ॥ २९ ॥

इदानीमुज्जयिनीमार्गोपदेशमाह । निर्विग्न्याख्या नदी तस्याः पयि  
 प्रवाहे सन्निपत्य संस्त्राय रसान्तरो मव पनोपगमः स्ता अयः निवेत्सिर्धः ।

अथ च रसान्वन्तरः शृङ्गारवास्तितो भवेति वक्रोक्तिः । ता कामयेया इत्यर्थः । कामिनीसाधर्म्यमाह । कीदृश्यास्तस्या वीचिक्षीभेन कल्लोलकम्पेन स्तनिता कोकूयमाना यासौ विह्वगभ्रेणी पत्निमात्रा सैव काञ्चीगुणो रशना-  
दाम यस्यास्तयादमादौ स्वखलिदेन परिलुण्ठनेन मुभगं सुन्दरं संसर्पन्त्या वह-  
न्त्यास्तया दर्शित एव नाभिर्यया । तस्या आह्वानामात्रे कुर्यं मम रागिता युक्त्याह । नारीणा विभ्रमो विलास एव हि यस्मात्प्रियेषु प्रणयवचनं प्रार्थनावाक्यं प्रीतिवचो वा । यदालोक्यशादङ्गनाना विभ्रमाः प्रवर्तन्ते तैरेवाभावमर्थितो भवेत् । साञ्जानु तासा प्रार्थना लाघवकारिणी अत्र चार्तनाभिदर्शनादिको विलासः प्रवृत्त एव । स च प्रायिक्या नद्या नायके मेघे कृतमिति सर्वमनवद्यम् । निर्गता विन्ध्यादिति निर्विन्ध्या ॥ २९ ॥

On the way, having come in contact (*sannipatya*) (with the river), do you become filled with water (*rasābhyantarāh*) (also punningly, enjoying profoundly the love of) the Nirvindhyā (regarded as a lady, and therefore,) having for her waist-band (*kāñcīgūṇa*) rows of swans (*trihaga*) screaming due to the agitation of waves, drawing near (you), in a manner attractive on account of (her) stumbling (through rocks, *skhalita*) (and) showing (her) navel in the form of the eddy (also punningly, navel deep like the eddy). For, in respect of their loved ones (*prīyeṣu*), amorous movements (*tribhramah*) on the part of women, (are themselves) the first love request (or affectionate words) (*pratyayavacanam*). 29.

वेणीभूतप्रतनुसलिलासावतीतस्य सिन्धुः

पाण्डुच्छाया तटरुहतभ्रंशिमिः जीर्णपर्णः ।

सौमाम्यं ते सुभग विरहावस्थया व्यञ्जयन्ती

कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३० ॥

वेणीभूतेति । हे सुभग तां निर्विन्ध्यां कार्श्यं कर्तुं येन विधिना मङ्गलेन त्यजति स विधिर्भवता त्वयैव संपाद्यो वर्देस्तत्रैवेति भावः । एवं हि

तोयप्रागमात्रदी कृशा न भवति । कस्मात्कार्शत्यागाय दतस्तवार्तिस्त  
विरहावस्यया सौभाग्यं बालभ्यं व्यञ्जयन्ती कथयन्ती । तथा हि त्वद्विरहेव  
वेणीभूतं प्रतनुत्वात्सालिलं यस्याः सा । वेणीं केशपादास्तटस्त्रहेम्यस्तिरजेम्य-  
स्तरुम्यौ अष्टैर्जीर्णपणैर्जर्जरकिसलयैः पाण्डुरांभूतां प्रियकरविग्रहेण हि नती  
तनुः पाण्डुश्च भवति ॥ ३० ॥

That measure, by which, O fortunate one, the Sindhu, with her extremely reduced (amount of) water turned into a single braid of hair, with appearance pale on account of dry (*Jir'a*) leaves falling (in the stream) from the trees growing on the banks, (and) thus manifesting by the condition of separation, the good luck of you, who would (by the time) have gone past (*atita*) (her i. e. *Nirvindhya*) would give up her, emaciated condition, (that measure) has to be adopted by just your own self. 30.

प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्  
पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ।  
स्वल्पीभूते स्वचरितफले स्वर्गिणां गां गतानां  
शयैः पुण्यैर्हतमिव दिवः कान्तिमत्स्वर्गमेकम् ॥ ३१ ॥

प्राप्येति । ततोवन्तीन् नाम जनपदानासाय पूर्वोद्दिष्टां पूर्वोक्तां नगरीम्  
उज्जयिनीमनुसर गच्छ । कीदृशान्स्तान्-उदयनकथाकोविदग्रामवृद्धान् ।  
वृद्धकथावत्सराजवृत्तान्तप्रवीणचिरन्तनान् तत्र वर्णोर्णयत्वात् । पुरीं कीदृशीन्-  
भीविशाला लक्ष्मीसमृद्धा विविधाःशाला यस्यास्ताम् । यां चोद्रेजान्दे  
दिवः एकं भास्वरं स्वर्गमिव । स्वर्गकदेशस्य कलत्रागम इत्याह । स्वर्गिणां  
पुण्यवर्ता स्वचरितफले सुकृतफले उपभुक्तत्वादर्ल्पीभूते किञ्चिच्छिष्टे सति गां  
गतानां भुवं प्राप्तानां पुण्यशेषेणाहृतं भुवमानीतं मूर्तिमत्स्वर्गस्वर्गमिवेत्यर्थः ।  
अवन्तीनां निवासोवन्तयः ॥ ३१ ॥

Having reached the province of *Avanti* (*Arantim*), with old persons in the villages conversant with the (life —)

story of Udyana, move (on, please) to the city Viśālā previously mentioned (*pūrvoddīṣṭām*) (by me,) (and) vast in its splendour (*srīviśālām*) — a refulgent (*kāntimat*) slice (*khada*) of heaven as though, brought per force (*hṛtam*) with the rest of the meritorious deeds of those who enjoyed the possession of heaven (*śaṅgāṃ*) (but subsequently) returned (lit. went) to the earth (*gām*), the fruit of their (good) acts having become reduced (*śalpiḥbhūte*). 31.

दीर्घीकुर्वन्पटुमदकलं कूजितं सारसालां  
प्रत्यूपेषु स्फुटितकमलामोदमैत्रीकपायः ।  
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलैः  
सिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ ३२ ॥

दीर्घीकुर्वन्निति । यत्रोजविन्या कामिनीना सिप्रासरिदनिलः सुरतग्लानिं मेहनखेदं हरत्यपास्यति । कीदृशः सारसाला लक्ष्मणाना मदेन मधुरं स्फुटं च कूजितं दीर्घीकुर्वन् प्रसारयन् । तथा प्रभातेषु स्फुटितानि विकसितानि यानि कमलानि तेषामामोदः सौभं तस्य मैत्र्या संभकेण कपायः कपायस-  
युक्तो भावित इत्यर्थः । अङ्गानुकूलैः गात्रसुखकारी शीतलसुरभित्वात् ।  
क इव हरतीत्याह । प्रार्थनया चाटुकारः प्रियकृन् प्रियान्यया कामिन्या अङ्गग्लानिमपहरति । सिप्राख्योज्जविन्या नदी ॥ ३२ ॥

Where (i.e. in the city of Ujjayini) on early mornings (*pratyūṣeṣu*), breeze coming from Sīprā river, prolonging (*dīrghīkuran*) the warblings of Sārasa birds, which (i.e. warbling) is distinct (*paṭu*) and sonorous due to intoxication, and which (i.e. breeze) is astringent (*kaṣaya*) on account of its contact with the fragrance of the fully blown lotuses, and which is favourable to the limbs, like a lover, who uses coaxing words at the time of soliciting (sexual enjoyment), (*prārthanācātukāra*), removes the languor of ladies caused by amorous sports. 32.

हारान्स्तारान्स्तरलगुटिकान्कोटिशः शङ्खशुक्लीः  
शष्पश्यामान्भरकतमणीन्नुन्मयूखप्ररोहान् ।  
दृष्ट्वा यस्यां विपणिरचितान् विद्वुमाणां च भङ्गान्  
संलक्ष्यन्ते सलिलनिघयस्तोयमात्राघशंभाः ॥ ३३ ॥

होरोति । यस्यां विशालाया कोटिशो वीथिकामु विपणिषु । तान्  
शुभ्रान्हारान्मुक्तावलीः दृष्ट्वा कीदृशान् तरलगुटिकान् मध्यमर्णामृतमहा-  
रान् । पुनः शंखशुक्लीः मुक्तास्कोटान् शङ्खाश्च दृष्ट्वा । तथा शष्पश्यामान्  
नवतृणमनोहरान् भरकतमणीन् गारुडरत्नानि विद्वुमाणा भङ्गान् प्रबलि-  
खण्डांश्च दृष्ट्वा । सलिलनिघयःसमुद्रास्तोयमात्रमवश्येषु येषां ते संलक्ष्यन्ते-  
नुमीयन्ते इत्यर्थः । इयं रत्नाकरादप्यतिरिक्तमपत् इति भावः ॥ ३३ ॥

Where (i.e. in the city of Ujjayini) on seeing in crores,  
the pearl-necklaces, lustrous central gems (*gratikān*),  
conches and shells, emeralds green like young grass (and)  
sending forth shoots (*pyaroha*) of rays, and pieces of coral,  
arranged in market places (*vipani*), the oceans appear to  
have only water remaining in them. 33.

प्रद्योतस्य प्रियदुहितरं वत्सराजो जन्हे

हेमं तालद्रुमवनमभूद्ध तस्यैव राहः ।

अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाटय दर्पा—

दिव्यागन्तुन्मयति जनो यत्र वन्द्युतभिज्ञः ॥ ३४ ॥

प्रद्योतस्येति । अत्र प्रदेशे स वत्सराजो वत्सदेशाधीशः उदयनः  
प्रद्योतनामा तस्य उज्जयिनीनायकस्य दुहितरं पुत्री जन्हे उरार ।  
अत्र स्थले तस्यैव राहः प्रद्योतस्य हेमं सीवणं तालद्रुमवनमभूत् । अत्र  
नलगिरिर्नाम मत्स्यदेशी गन्धर्वो दर्पालाभमम् आलाननुत्पत्त्य उदय-  
उद्भ्रान्त उद्भ्रमणं कृतवान् । किन्तु इत्यभूताभिः कथाभिरित्यर्थः अभिज्ञः  
पूर्वोक्तकथामिज्ञः पूर्वोक्तकथाकोविदो जनः आगन्तून् देशान्तरादागतान्

शिलनिगर्मात्यादिना उणादिस्तुन् प्रत्ययः ब्रह्मन् यत्र विशालायां रमयति  
विनोदयति । अत्र माविकालकारः । तदुक्तम्—अतीतानागते यत्र प्रत्यक्षत्वेन  
लक्ष्यते । अत्यद्भूतार्थकयनाद्भाविकं तदुदाहृतम् इति ॥ ३४ ॥

Where (i. e. in the city of Ujjayini) people well-versed  
(in legends) entertain (their) relatives coming on a visit,  
with the stories like the following (it):— Here did the Lord  
of the Vatsas (i.e. Udayana) carry away, the darling  
daughter of Pradyota (king of Ujjayini). Here, was the  
golden palm-grove of that very king. Here it is reported  
(kila) that the Nalagiri (elephant), after uprooting the  
tying post, through pride, wandered about (udbhāntah). 34.

जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै—  
बन्धुप्रीत्या भवनशिखिमिर्दत्तनृत्योपहारः ।  
हर्षेष्वस्याः कुसुमसुरभिष्वध्वस्त्रान्तरात्मा  
मुक्त्वा खेदं ललितवनितापादरागाङ्कितेषु ॥ ३५ ॥

जालोद्गीर्णैरिति । जालोद्गीर्णैर्गवाशमार्गनिर्गतैः केशसंस्कारधूपैर्वनिता-  
केशवासनार्यगन्धद्रव्यधूपैरित्यर्थः । उपाचितवपुः परिपुष्टशरीरस्त्वं तथा बन्धु-  
बन्धोरिति वा प्रीत्या बन्धुप्रीत्या भवनशिखिमिर्दत्तनृत्योपहारो नृत्यमेवोपहार  
उपायनं यस्यै स तथोक्तः । ‘उपायनमुपग्राह्यमुपहारस्तथोपदा’ इत्यमरः ।  
कुसुमैः । सुरभिषु पुनः ललितवनिताः मुन्दरस्त्रियः । ललितं त्रिषु सुन्दरमिति  
शब्दार्णवः । ताम्ना पादरागेण लास्यारसेन अङ्कितेषु विदुतेषु । धनिकमवने-  
ष्वस्या उज्वलिन्या लक्ष्मीं पश्यन् अध्वना अध्वगमनेन यः खेदस्तभवनय  
द्रीकुरु ॥ ३५ ॥

You, with your soul fatigued by journey, having removed  
(lit. abandoned) your fatigue, on her (Ujjayini's)  
mansions, fragrant with flowers, and marked with the red  
dye of the feet of graceful damsels, your body, being swollen  
by the perfume (dhūpa) of the hair-toilet, issuing out

through the lattice windows, and being greeted with the presents of dances, by the domestic peacocks through friendly affection, ( proceed ). 35.

भर्तुःकण्ठच्छविषिति गणैः सादरं वीक्ष्यमाणः  
पुष्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।  
धृतोद्यानं कुचलयरजोगन्धिभिर्गन्धयत्या—  
स्तोयक्रीडानिरतयुवतिस्नानतिर्मेरुद्विः ॥ ३६ ॥

भर्तुरिति । भर्तुः स्वामिनो नीलकण्ठस्य भगवतः कण्ठच्छविः तत्तुल्योमः इति हेतोरगणैः प्रमथैः सादर दृश्यमाणः सन् । प्रेयसस्तु सादृश्यादपि प्रियत्वं भवेदिति भावः । त्रिभुवनगुरोर्लोक्यनायस्य चण्डीश्वरस्य कान्तायनी-वल्लभस्य पुष्यं पावन धाम महाकालाख्य तत्रत्यं स्थानं याया गच्छेदिति विषयं लिङ् । भेषकरत्वात्सर्वथा गन्तव्यमेवेति भावः । कीदृशं मरुद्वि-धृतोद्यानं कामितोपवनम् । कीदृशीः कुचलयरजोगन्धिभिः उत्पलरागगन्धवाद्भिः । तथा क्रीडानिरतयुवतीनां जलक्रीडाकृता स्त्रीणां चन्दनादिना सुरभिभिः । कस्या गन्धवत्याः ॥ ३६ ॥

You, being gazed at respectfully by the attendants (of Siva), as you would be possessing a complexion (cari) similar to the (complexion of) the throat of (their) master; proceed to the auspicious abode of the Lord of Capdi, the master of the three worlds. (The abode) the gardens of which are shaken by the breezes coming from Gandharvati, bearing sweet smell of the pollen of lotuses, and fragrant (tilita) on account of the bath of young damsels, engaged in (nirata) water-sports. 36.

अप्यन्यास्मिन्जलधर महाकालमासाद्य काले  
स्यातल्यं ते नयनविषयं यावदभ्येति मानुः ।  
कुर्वन्सन्ध्यावाल्लिपटहतां शूलिनः श्लाघनीया-  
मामन्द्राणां फलमाधिकलं लप्स्यसे गर्जितानाम् ॥ ३७ ॥



अपीति । हे जलधर अग्न्यास्त्रिपि काले संध्यातिरिक्ते महाकालाभिधाने मगवन्तमासाद्य तावत् त्वयासितव्यं यावदर्वश्चक्षुर्गोचरता चक्षुर्दृश्यत्वमुपैति । सन्ध्यासमयपर्यन्तमित्यर्थः । किमर्थमित्याह—शूलिनो महाकालस्य रुध्या-  
बन्धये पट्टता तूर्यत्वं श्लाघनीया विभ्रदधत् त्वमामन्द्राणां सर्वमधुराणां  
गर्वितानां परिपूर्णं फलं प्राप्स्यसि । देवानां बालिकाले टकापटहादिवाद्यै-  
र्माव्यम् । सत्र तु भवद्वचनितान्येव पट्टांमविध्यन्ति । तत्साप्त्यार्थे स्या-  
तव्यम् । ते इति कृत्यानां कर्तारि वा ॥ ३७ ॥

Though reaching (*āsādyā*, lit., having reached) Mahā-  
kāla, at any other time (than morning) O cloud, you should  
stay (there) till the sun becomes (*abhyatī*) the object  
of the eye- (There) performing the laudable function of  
a drum (*paṭahatā*), at the twilight-worship (*sandhyābali*),  
you would realize the complete fruit of your sweet (*āman-  
dra*) thunderings. 37.

पादन्यासकणितरशनास्तत्र लीलावधूते-  
रत्नच्छायास्त्रचितयलिभिश्चामरेः ह्यन्तहस्ताः ।  
वेश्यास्वत्तो नखपदसुखान् प्राप्य वर्षाप्रविन्दू-  
श्चामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाहान् ॥ ३८ ॥

पादन्यासेति । तत्र महाकालघात्रि देव्या मगवद्गणिकास्वत्तो भवत्तकाशा-  
त्रेणपदसुखकरान् वर्षाप्रविन्दून् प्रथमजलकणानासाद्य प्रीतिवशात् त्वयि  
अमरयालुपृथुकांकाट्याद्यान्क्षेप्यन्ति । कौटुक्षस्ताः पादन्यासेन कणितरशनारण-  
भेन्वलास्तया विलासधलितैर्बालव्यजनैः खिद्यमानकरा इति सौकुमार्योक्तिः ।  
ता हि देवं वीजयन्त्यः सेवन्ते । कौटुक्षैस्तैः स्तनच्छायया सचिता प्रकटीकृता  
वचन उदरलेखा दैः तासां हि वासोदुगाच्छादितानां चामरमणिमासा  
मधुकरदः प्रकटीभवन्ति ॥ ३८ ॥

There, on receiving from you, the first drops, (*agra-  
bixāṅa*) of rain, agreeable to the nail-marks (on their

bodies), the dancing damsels, who have their girdles, jingling (*krāntā*) on account of movements of feet, (and) whose hands are wearied due to the chowries, that are waved gracefully, (and) which (i. e. *chowries*) have revealed (*lhaeta*) the folds (*ba'i*) (on the bellies of these damsels), by the lustre of the gems, would direct at you the wanton glances, long like a row of bees. 35.

पश्चाद्बुद्धैर्भुजतरुवनं मण्डलेनाभिलीनः  
 सान्ध्यं तेजोभिनवजपापुष्परत्नं दधतः ।  
 नृत्यारम्भे हर पशुपतेराट्टेनागाजिनेच्छां  
 शान्तोद्वेगास्तिमितनयनं दृष्टभक्तिर्भवान्या ॥ ३९ ॥

पश्चेति । पश्चादनन्तरं पशुपतेः शम्भोर्नृत्यारम्भ आट्टेनागाजिनेच्छां रुदिर-  
 मरुगजचर्माभिलाषं हर नादाय तव तन्निभत्वात् । तथादि-कीदृशस्त्वमुच्चै-  
 रुन्नतं भुजतरुवनं दोष्टुमपण्डमण्डले ( न ) तिर्यगाभिलीनः संभित्तया  
 अभिनवजपापुष्परत्नोहितं सान्ध्यं तेजो विभ्रत् । एवं च नवगजाजिनकाङ्क्षा-  
 हरणम् । भवान्या दृष्टमक्तिगण्डोक्तिर्यंविषसेवनः कथं विदुग्मेयामावाच्छा-  
 न्तोद्वेगानि निवृत्तखेदानि अत एव स्तिमितानि नयनानि यत्र दर्शने ॥३९॥

Afterwards, at the beginning of ( Śiva's ) dance, em-  
 bracing (*abhilīnaḥ*) slantingly (*maṅḍalena*) the lofty forest  
 of his tree-like arms, (and) assuming (*dadhānaḥ*) the  
 twilight lustre, red like the fresh japā flower, satisfy  
 (lit. remove) the desire of Paśupati for the wet  
 elephant-skin; while your devotion is being marked by  
 Bhavānī with steady (*stīrīta*) eyes (as they are) free from  
 fear (*sūntatrayaḥ*) of ( lightning ). 39.

गच्छन्तीनां रमणवसतिं योषिणां तत्र नर्तः  
 रुद्रालोके नरपतिपथे सुचिमेवैस्तमोभिः ।

सौदामिन्या कनकनिकपस्निग्धया दर्शयोर्वी

तयोत्सर्गस्तनितमुखरो मा रम भूर्ध्विह्वयास्ताः ॥ ४० ॥

गच्छन्तीति । तत्रोज्ज्वलिन्यामभिसारिकाणां सौदामिन्या ताडिता राजमार्गं  
दर्शय । यतो नक्तं रात्रौ प्रियतमावसतिं व्रजन्तीनामत एवातिघनत्वात्सूर्या  
मेघैस्त्वमोभिः रुद्धालोकेष्वष्टप्रकाशे पथि । कीदृश्या कनकनिकपदत्सुवर्ग-  
वर्णवत्स्निग्धवारुशया । एवं च कृत्वा तौदीर्घगार्थं स्तनितेन गर्जिते-  
नाडम्बरेण मुखरः सद्यद्भो मा भूर्ध्वस्ता योर्ध्वद्रावात् कातराः व्रश्नवः ॥४०॥

There, at night, when the light ( *aloka* ) on the royal  
road is impeded ( *rudhka* ) by darkness, penetrable ( only )  
with a needle ; illumine ( *darsaya* ) the path ( *urtim* ) for  
the damsels going to the residence of their lovers, with  
( thy ) lightning, brilliant ( *snigdha* ) like the golden streak  
on a touch-stone ( *nikaṣa* ). Do not be noisy ( *rukshara* )  
with ( your ) thundering for the sake of discharge of water,  
for they are timid ( *viklata* ). 40.

तां कस्याञ्चिद्भवनवलमौ सुतपारावतायां

नीत्वा रात्रिं चिरविलसनात्सिन्धुविद्युत्कलत्रः ।

दृष्टे सूर्ये पुनरपि भवान्याहयेदध्वदेशेप ।

मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ ४१ ॥

तामिति । तां पूर्वोक्तां रात्रिं कस्यामपि भवनवलमौ गृहीपरिपुरे नीत्वाति-  
वाह्य ततः सूर्योदये मूर्धोभि मवान् मार्गमवाशिष्टं वाहयेदुल्लङ्घयेत् । यस्मा-  
न्मित्राणां पर्यर्धकृत्यं प्रयोजनम् अभ्युपेतमूरीकृतं ते न मन्दायन्ते खलु ।  
नैवाश्रया भवन्ति । कीदृश्यां वलमौ सुताः पारावताः कपोतविशेषा यत्र ।  
ते हि कण्ठरुहश्रवणार्थं नागरिकैः गृहे धार्यन्ते । त्वं कीदृशः चिरं विलस-  
नन् सिन्धुं विद्युदेव कलत्रं यस्य सः । अत एव वलमौ विभ्रामणम् ।  
अन्न्दो मन्दो भवति मन्दायते दृशादित्वादद् । अर्थश्राप्तौ कृत्यमर्थकृत्यमर्थः  
प्रयोजनमवस्यकार्यत्वात्वात्स्य कृत्यत्वम् ॥ ४१ ॥

( You ) with lightning, your consort, fatigued by constant playing ( *vilasana* ), having passed that night on some turret ( *valabhi* ) of a house, where pigeons sleep, proceed once again on the rest of ( your ) journey, when the sun is seen. ( For ), verily those who have accepted ( *abhyupeta* ) a mission ( *arthakṛtya* ) for ( their ) friends, do not tarry. 41.

तस्मिन्काले नयनसलिलं योपितां खण्डितानां  
शान्तिं नैयं प्रणयिभिरतो वर्त्म मानोस्त्वजाशु ।  
प्रालेयाक्षं कमलवदनात्सोपि हतुं नलिन्याः  
प्रत्याघृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥ ४२ ॥

तस्मिन्निति । अतः कारणाद्भानोः सूर्यस्य वर्त्म मार्गं त्यज माच्छादको मूर्तिवर्धः । यतस्तस्मिन्काले प्रभाताख्ये खण्डितानां विप्रलब्धानामङ्गनानां प्रियैरागत्य अमुं नेत्रजलं शमनीयम् । यदि त्वमस्या पटनिभो भवसि तदालोकनघटवाभात् निद्राशङ्कयानागमनं स्यादिति वर्त्म मानोस्त्वज । किं च सोपि भानुः खण्डितायाः कमलिन्याः प्रियायाः कमलादेव वदनाद्यालये-  
मवदयायमेवाक्षु हतुं शमयितुं प्रत्याघृत्तः प्रत्यागतः । तेनापि परित्रिन्याः प्रार्थना कार्पण्यैः अतस्त्वयि कररुधि कररोचकेनल्पाम्यसूयो भवेत् त्वमि-  
महान्तं रोपं भावयेत् । यस्य हि प्रिया प्रार्थनायमानस्य यः करमवष्टम्भनीयाद्  
तस्य तत्र मनुर्मवति निद्राकषायमुकुलीकृतेत्यादि ॥ ४२ ॥

Quickly ( *āsu* ) quit the path of the sun, for at that time ( i. e. at sunrise ) the tears ( lit. water in the eyes ) of betrayed ladies ( *lharaditā* ) are to be wiped off ( *sāntim neyanā* ) by their lovers. He ( sun ) also has returned to remove the tears in the form of dew ( *prāleya* ) from the lotus face of the lotus-plant, ( and ) would be mightily ( *anālpa* ) angry towards you, the obstructor of rays ( *lararudhi* ). 42.

गम्भीरायाः पयसि सरितश्चेतसीव प्रसूत्रे  
छायात्मापि प्रहृतिं सभगो लप्स्यते ते प्रियेदाम ।

तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धीर्या-  
म्नोधीकर्तुं चपलशफरोद्धर्तनप्रेक्षितानि ॥ ४३ ॥

गम्भीराया इति । गम्भीराख्यायाः सरितः पयसि ते तव स्वभावस्वच्छा-  
यारूपोऽप्यात्मा प्रतिविम्बरूपश्चेतसीव प्रवेशं लप्स्यते । तस्मात्कारणादस्या नद्याः  
कैरवसितानि चपलशफरोद्धर्तनप्रेक्षितानि कम्पमानमीनस्फुरिनावलोकितानि  
धीर्यात् गाम्भीर्यात् मोर्धाकर्तुं वन्ध्यायितु नार्हसि ततो मा गम इत्यर्थः । गमनात्  
हि तानि निष्फलानि स्युः । यश्च नागरः स प्रेयस्यां वीक्ष्यमानाया विलम्बते  
स हि तस्याश्चेतसि प्रविष्टस्तद्वत्त्वमीनि भावः । प्रेथी तु शफरी द्वयोश्चिते  
कोशकारः ॥ ४३ ॥

Yourself, handsome by nature, would get an access,  
in the form of (your) reflection to the transparent (*prasanna*)  
water of the river Gimbhīrā, as in a pure (*prasanna*) heart.  
Hence it does not behove you, to render futile through  
*rudeness the glances* ( of that river ) in the form of brisk  
springing up of Śaphara ( fish ) bright (*visala*) as the  
lotuses. 43.

तस्याः किञ्चित्करघृतमिव प्राप्तवान्नीरशाखं  
हृत्वा नीलं सलिलवसनं मुज्जरोधोनितावम् ।  
प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि  
ज्ञातास्वादो विपुलजघनां को विहातुं रुमर्थः ॥ ४४ ॥

तस्याः किञ्चिदिति । तस्या गम्भीराया नीलं सलिलमेव वसनमम्बरं पान-  
ययात् हृत्वाभास्य तव लम्बमानस्य जलधरमुकुरत्वात् तत्रैव तिष्ठतः प्रस्थानं  
कथमपि भावि प्रयाणं कथमपि भविष्यति । यस्माद्यो ज्ञातास्वादोऽनुमूतरसः  
विपुलजघना वृषुलतीरां वृषुनितम्बा युवतिं च कस्त्यक्तुं समर्थः । त्वं पानीय-  
पानाद्विदितास्वादः सा च विपुलजघना । कीदृशं सलिलवसनं लम्बव-  
दानीत्यात्वा वेदसशाखा । वानीरशान्तातिष्ठमित्यर्थः । प्राप्तवान्ने च

द्वितीयया । प्राप्ता वार्नारशाखा येनेति बहुव्रीहिर्यदिवा । अतश्चेत्येकते  
करधृतमित्र हस्तावष्टम्बं ययान्मुकुं हस्तो हि कामिनो नार्यः करग्र्यां रुचन्ति  
नीलं हरितं ग्रीष्मेत्पत्वाद्दत्तश्च हरणान्मुक्तमुत्त्वष्टं रोपस्तरिमेव नितम्बो  
येन यदप्यम्बरं द्वियते तन्मुक्तनितम्बं भवति भविष्यतीति भावः ॥ ४४ ॥

O Friend, the departure (*prasthāna*) of you, lingering  
(*lambamāna* lit. hanging down) after having removed, the blue  
watery garment of her (of the river), which (i. e. garment)  
has slipped off from the hips in the form of banks (*rodhas*),  
which has reached the branches of reeds (*rānīra*), and  
which is, as it were, held up slightly by the hand, would be  
with great difficulty. For, who, that has once relished the  
pleasure (of love-enjoyment), would be able to abandon  
a lady with spacious hips? (or with another reading,  
decidedly a better one, <sup>विवृतवचना</sup> a lady with exposed hips). 44.

त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसंपर्कपुष्यः

स्रोतोरन्ध्रध्वनितसुमगं दन्तिमिः पीयमानः ।

नीचैर्यास्यत्युपाजिगमिपोदेवपूर्वं गिरिं ते

शीतो वायुः परिणमयिता काननोदुम्बराणाम् ॥ ४५ ॥

त्वन्निष्यन्देति । ततो देवगिरिमुपजिगमिपोर्यिदासोस्तव स तुषारः  
पवनो नीचैर्यास्यति मुकुरं गभिष्यति । कीदृशः तव निष्यन्देन तोयमोक्षिणोऽहं  
सिता विवसिता दृषिता यासौ वसुधा भूमिलस्या गन्धसम्पर्केण सौरमव्यति-  
करणे पुष्यो मनोहः तथा सौख्यादन्तिमिर्द्विर्पैः पीयमानः । कथम् स्रोतोरन्ध्र-  
करविवरं तस्य ध्वनितं सीत्कारस्तेन सुमगं रम्यं सशकृतमित्यर्थः । मुषिरे  
हि वातप्रवेद्यादधिको ध्वनिमवर्षति । स्रोतः करः करिणः । यथा प्रासप्तोत्स्रोत  
सान्तः क्षतेनेति भाषस्य । पुनः कीदृशी वायुः कानने उदुम्बराणामुदुम्बर-  
फलानां परिणमयिता पाचयिता । तद्वशात् पाकरोत्सेत्सेपामिति भावः ॥ ४५ ॥

The cool wind would gently blow you, desirous of approaching Devagiri [lit. *giri* with ( the word ) *Deva* preceding it ], ( the wind that is pleasant on account of its contact with the aroma of the earth, pleased ( *ucchrasita* ) with thy showers ( *niṣyanda* ) ( and ) which is being drunk by the elephants in a manner agreeable due to the sound in the hollow ( *randhra* ) of their trunks, ( *srota* ) ( and ) which is the ripener ( *parr:amayitā* ) of forest-fig-fruits. 45.

तत्र स्कन्दं नियतवसतिं पुष्पमेधीकृतात्मा  
पुष्पासारैः स्नपयतु भवान्व्योमगङ्गाजलार्द्रैः ।  
रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-  
मत्यादित्यं हुतवहमुखे संभृतं तज्जि तेजः ॥ ४६ ॥

तत्रेति । तत्र देवगिरौ सन्निहितं कुमारं त्वं सुरसरिदुदकसरसैः । कुसुमैः पुष्पमेधीकृतात्मत्वात्स्नपयेः पूजयेः यस्माद्वासवीना चमूनामैन्द्राणां सेनानां रक्षायै ते नवशशिभृता चन्द्रमौलिनात्यादित्यं सूर्यादप्यधिकं तत्तेजो धायै संभृतं क्षितम् । असुरोपद्रुतसुररक्षार्थं हि कार्तिकेयो हरेण गौर्यो जनित इत्यागमः । तच्च शुक्रं स्वस्थानचलितमग्निना पातनमूत् । वासवीनामिति दुर्लभः प्रयोगः । वृद्धान्छेनाणो वाधित्वात् । अतिक्रान्त आदित्यो येन तत् अत्यादित्यम् । स्नपयत्विति ग्लास्नायनुवेमाञ्चेति ह्रस्वः ॥ ४६ ॥

Your honour, with your soul in the form of a flowery cloud, should worship ( *snapayatu* lit. bathe ) with showers of flowers, moist on account of the waters of celestial Ganges, Skanda who dwells always there ( i. e. on Devagiri ). For, Skanda is the sun-surpassing ( *atyādityam* ) lustre, deposited ( *sambhṛtam* ) in the mouth of fire ( lit. carrier of oblations ) by the bearer of young moon ( i. e. Śiva ), for the protection of Indra's armies. 46.

ज्योतिर्लेखावलयि गलितं यस्य वह्ं भवानी  
पुत्रप्रेम्णा कुवलयपदप्रापि कर्णे करोति ।

घोतापाङ्गं हरदाशिरुचा पावकेस्तं मयूरं  
पश्चाद्विप्रहृणगुरभिर्गर्जितनर्तयेथाः ॥ ४७ ॥

ज्योतिर्लेखेति । पावकेः स्कन्दस्य तं वाहनं मयूरं गर्जितैर्नर्तयेथाः उत्स-  
ङ्कारयेथाः । जलदस्वनिशमनादि बर्हिणी नृत्यम् । 'तम्' इत्युक्तं कं 'तम्'  
इत्याह । यस्य गालितं अष्टं बह्वं पञ्च गौरी पुत्रप्रीत्या कर्णे करोति अवतंतीकुन्वे ।  
तच्च कुवलयपदप्रारि उत्तलस्थानारुढम् । ज्योतिर्लेखावलयं तेषां राशिभङ्गं  
विद्यते यस्य तत्तथोक्तम् । हरदाशिरुचा शिवश्चन्द्रिकया घोतानाङ्गं  
क्षालितनेत्रान्तम् । गर्जितैः कौटुशैरद्विप्रहृणगुरभिः पर्वतप्रतिवह्नैरद्विप्रहृ-  
णद्वेन कर्तृपक्षीसमासः । न पादभ्याद्यादिनात्मनेपदम् ॥ ४७ ॥

Afterwards, cause the peacock of the son of Agni  
(i. e. Skanda) to dance, with your thunderrings, intensified  
by the echoes in mountain (lit. by being received by the  
mountain), (the peacock) the corners of whose eyes are  
whitened by the lustre of the moon (on the head of) Śiva,  
and whose moulted (*galitam*) plume (*barham*) encircled  
by lines of lustre, and which (plume) occupies the seat of  
lotus, Bhavāpi places on her ear, through her affection for  
(her) son (i. e. Skanda). 47.

आराध्यैवं शरवणभुवं देवमुल्लङ्घिताभ्या  
सिद्धद्वन्द्वैर्जलकणमयाङ्गीणिभिर्मुक्तमार्गः ।  
व्यालम्बेयाः सुरभितनयालम्भजां मानविष्यन्  
स्रोतोमूर्त्या भुवि परिणतां सन्तिदेवस्य कीर्तिम् ॥ ४८ ॥

आराध्येति । शरवणभुवं कुमारमेवं पुष्पासरे स्नानादिप्रकारेणारुध  
द्विचिश्वाधानमातिश्रम्य राज्ञः कीर्तिं चमैष्वत्याख्या मानविष्यन् पूजयितुं  
व्यालम्बेयाः भयेथा गच्छेः । कौटुशै- सुरभेस्तनया गावस्तासामालम्भनं  
प्रोक्षणं ततो जाता प्रसूता भुवि च स्रोतोमूर्त्या प्रवाहरूपेण परिणता रूपान्तरं  
गता तेन दि नृपेण ऋतुधतिवंशीयः रणे सुगावः संश्रिता यासां रुद्धि-



चर्मभ्रमश्चर्ष्वती संन्नेत्यागमः त्वं कीदृशः सिद्धमियुनैस्तोयविन्दुत्रासा-  
न्मुक्तमार्गः परिहृतमयः । यतो वीणिमिर्वल्लकश्चित्तैः । तन्त्री हि जलद्रां विस्वरा  
भवति । अद्रेयसाद्य वीर्यं सोढुमश्मया गङ्गाया शरवणे त्यक्तमित्यतः शर-  
ज्वं स्कन्दस्व । प्रनिरन्त इत्यादिना णत्वम् ॥ ४८ ॥

Having thus attended upon the god, born in the thickets of reeds (i. e. Skanda) (and) having traversed the path, you should linger, being desirous of honouring Rantideva's glory arising from the immolation (*śambha*) of the daughters of Surabhi (i. e. cows), and (the glory) transformed on the earth in the form of a current (i. e. river Carmavati); your path being cleared (lit. left) by the pairs of Siddhas, with lutes in their hands, due to fear of drops of water (damaging their lutes.). 48.

त्वय्यादातुं जलमवन्ते शार्ङ्गिणो वर्णचैरे  
तस्याः सिन्धो पृथुमपि तनुं दूरमावात्प्रवाहम् ।  
प्रेक्षिष्यन्ते गगनगतयो दूरमावर्ज्यं हृष्टी-  
रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥ ४९ ॥

त्वयीति । त्वयि तोयं प्रीतुमवन्ते लम्बमाने सति तस्याः सिन्धोश्चर्म-  
ष्वत्याः प्रवाहं सिद्धास्त्वा नमश्चराश्चर्ष्वपि दूरमत्यर्ज्यमावर्ज्यं निक्षिप्य कौतुका-  
द्द्रक्षन्ति । यतो भुवः स्थूलमध्येन्द्रनीलमेकं मुक्तागुणमिव मौक्तिकमिव ।  
स्रोतसो मुक्तागुणत्वादद्भुदस्तु च महानीलनिमत्वात् । कीदृशं प्रवाहं पृथु-  
मपि तनुं स्वल्पम् । कुतो दूरमावात् विप्रकर्षात् । दूराद्दि महदपि स्वल्पं  
दृश्यते । अतश्च गुणसारूप्यम् । त्वयि कीदृशि-सजलत्वात् कृष्णवर्णचैरे ।  
एतेनेन्द्रनीलनिमत्वमुक्तम् ॥ ४९ ॥

While you, the stealer of the hue of the bow-wielder (i. e. *Kṛṣṇa*) would be bending down to take water (of that river), the sky-movers, casting their glances deeply (*dūram*), would look upon the stream of that river (appear-

ing) small due to distance, though (in reality) broad, as one pearl-necklace of (the Lady) Earth with a prominent (*sthūla*) sapphire in the middle- 49.

तामुत्तीर्य वन्न परिचितभ्रूलाविभ्रमाणां  
पद्मेत्पातादुपरि विलसत्कृष्णशारप्रभाणाम् ।  
कुन्दक्षेपानुगमधुकरश्रीमृषामात्मविभवं  
पात्रीकुर्वन्देशपुरदधूनेत्रकौतूहलानाम् ॥ ५० ॥

तामिति । ता चर्मण्वतीमतीत्य दशपुरारूपे नगरे युवतिनयनकौतूहलान-  
मात्मानं पात्रीकुर्वन्नेत्रविषये नयनविषये ( न ? ) पुरनिकटेन यायाः । यथा  
तन्नागरिकास्त्वामीक्षेरान्नित्यर्थः । कीदृशाना नागरिकत्वात् परिचिता अम्यरता  
भ्रूशाखाविलासा येषां त्वदालोकात्पद्मेत्क्षेपणेनोपरि विलसती कृष्णशारप्रभा  
येषामतश्च कुन्दकुमुमस्य यः क्षेपः प्रेरणं तस्यानुगा अनुयायिनो ये  
भ्रमरास्तेषां श्रियं शोभा हरन्तीति तेषाम् । कुन्दानां शितत्वादर्शनां  
कालत्वाच्च । यद्यपि कुतूहलविशेषणान्येतानि तथापि वस्तुबलात् तद्वता  
नेत्राणामेव एते गुणाः ॥ ५० ॥

Having crossed (that river), proceed, making yourself (*ātmapibbam*) the object (*pātrīkuran*) of the curiosities (*kautūhalānām*) of the eyes of Daśarupa damsels, who are well-versed in the sports (*vibhrama*) of the creeper-like eye-brows (the eyes) that possess dark (*kṛṣṭa*) and variegated (*sāra*) lustre, glittering above, due to the up-  
lifting (*utplāta*) of eye-lashes (*paḷṣman*) (and hence) resembling (lit. robbing) the beauty of bees following the movement (*lṣepa*) of Kunda flowers. 50.

ग्रहावर्तं जनपदमदृष्टायया गाहमानः  
क्षेत्रं क्षत्रप्रघनपिशुनं कौरवं तद्भजेयाः ।  
राजन्यानां शितशरशतैर्यत्र गाण्डीवधन्वा  
धारापातैस्त्वामिन्न कमलान्यभ्यर्षन्मुखानि ॥ ५१ ॥

ब्रह्मावर्तमिति । ततो ब्रह्मावर्ताख्यं जनपदविशेषमघञ्छायया प्रतिविम्बेन  
 सं ( स ) पृथांस्त्वं कुरुक्षेत्रं यायाः । कीदृशां- क्षत्रप्रघनपिशुनं राजन्यक-  
 समरमूचकमद्यापि शरशकलाद्यालोकनात् । यत्र च क्षत्रियाणा-  
 तीक्ष्णशरगतैरर्जुनो वदनानि अभ्यवर्षत् संघुक्षयामास निर्मरीचकार । मवा-  
 निव ( जरसावृष्टि ? जलवृष्टिभि ) नलिनानि । इति शरबाह्व्यकथनम् ।  
 गाण्डीवं घनुर्यस्येति । वा सजायामित्यनेनानङ् । गाण्ड्यजगात्संज्ञायामिति  
 मत्वर्थयो वदत्ययः ॥ ५१ ॥

Touching (*gāhamānah*) the country of *Brahmāvarta*,  
 with your shadow below, repair to the regions of the *Kurus*  
 indicative (*pisunam*) of the great battle (that took place)  
 amongst the *kṣātrīyas*, where the wielder of the *Gāṛḍhīva*  
 bow (i. e. *Arjuna*) showered the faces of the kings,  
 with thousands of sharp arrows, (exactly in the same  
 manner) as you do the lotuses with torrents of streams  
 (*dhārāpāṭaḥ*). 51-

हित्वा हालामभिस्तरसां रेवतीलोचनाङ्कां  
 वन्धुप्रीत्या समरविमुखो लाङ्गली याः लिपेवे ।  
 कृत्वा तासामभिगममपां सौम्य सारस्वतीना-  
 मन्तःशुद्धस्यनपि भविता वर्णमात्रेण कृष्णः ॥ ५२ ॥

हित्वेति । हे सौम्यदर्शन तासां सारस्वतीनामपामभिगमं सेवनं विधाय  
 निश्चेतनस्तमपि । अन्तःस्वच्छेभ्यन्तरनिर्मलो भविता माद्रिष्यसि । केवलं  
 वर्णमात्रेण कृष्णः काल इति महापुण्योत्तरिथच वस्तुभाव एवैव यन्मेषाना  
 पानीयपानाद्बहिः कृष्णत्वमिति । तासामित्युक्तं कासामित्याह या अपो  
 लाङ्गली हलवरो हाला सुरा हित्वा ( 'ऽपेभ्रः' or उपेक्ष्य ? )  
 लिपेवे भेजे । वन्धूनां वृद्धपाण्डवानां प्रीत्या वैमुख्यरक्षया सहितैर्दोषदुर्मर्षितो  
 दृयेषि मे शान्धपास्तत्कुत्र व्रजाभीति वेदम त्यक्त्वा सारस्वततीर्थयात्रामकरोत् ।  
 हलात्यागेन तीर्थसेवने नियमग्रहणं प्रतिप्राचते । कीदृशीं हालाम्  
 अभिस्तरसामिष्टस्वादाम् । स हि सुराद्रियः रेवती तद्भार्या तस्या लोचनेङ्क-

श्विहं प्रतिबिम्बत्वाद्यस्याः भवितेन्यनन्त ( वृजन्तः ) । सोम एव सौम्यः ।  
शास्तादिभ्योऽत् ॥ ५२ ॥

O gentle one, after making use (*abhiḡama*) of the waters of Saraswati, you would be pure inwardly, though dark in mere complexion (the waters of Saraswatī) which the bearer of plough (*lāṅiga* i. e. *Balarāma*) who was averse to battle, out of regard for his relatives, resorted to, after abandoning wine (*ṛālāṃ*) of agreeable flavour and which (i. e. wine) bore the mark (due, to reflection) of Revatī's eyes. 52.

तस्माद्रच्छेरनुकनखलं शैलराजावतीर्णां  
जहोः कन्यां सगरतनयस्वर्गसोपानपद्मक्तिम् ।  
गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः  
शम्भोः केशप्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ ५३ ॥

तस्माद्रच्छेरिति । तस्मात्तरस्वतीदेयादनुकनखलं कनखलतीर्थसमीपे  
हिमवतः प्रसृता जाह्नवी यायाः । कीदृशीम्— सगरात्मजानां पट्टिसहस्रसं-  
ख्यानां स्वर्गसोपानपद्मक्तिं मुक्तिनिःशेषिमालां तत्प्राप्त्यावुपायत्वात् । वेदि-  
कणिलेन रोपाद्गन्धाभागीरथावतारितया भागीरथ्या प्रावितमस्मान्निदिव-  
मापुः । या च देवी भुवमवतरन्ती गौरीवक्त्रभ्रुकुटिरचनां डिण्डिरैखहस्येव  
सपत्नीव शम्भोः केशप्रहणमकरोदिति युवतिघर्मारोपः । इन्द्री लग्ना ऊर्मय  
एव हस्ता यस्याः सा । करेण हि केशप्रहणं क्रियते । मत्संनिधौविवानया केशा  
गृह्यन्ते इति गौर्या भ्रुकुटिवन्धः । केशेषु घारणाद्भङ्गायाः केशप्राहितम् ।  
सा हि स्वर्गात्पतन्ती क्षरेण जटाप्रे घृतेत्याम्नायः ॥ ५३ ॥

Thence you proceed, by the side (*anu*) of Kanakhala to the daughter of Jahnu (i. e. Ganges) descended from the lord of mountains (and a veritable) flight of steps (leading to) heaven the sons of Sagara; (and) who as though (*ira*) having laughed with her foam, at the knitting of the eye-brow on the face of Gauri, seized the hair of Sambhū with

her hand in the form of wave ( *ārmī* ) touching ( *lagna* ) the moon. 53.

तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्धलम्बी  
त्वं चेदच्छस्फटिकाविशदं तर्कयैस्तिर्यगम्भः ।  
संसर्पन्त्या सपदि भवतः स्रोतासि च्छायया सा  
स्यादस्थानोपगतयमुनासङ्गमेनाभिरामा ॥ ५३ ॥

तस्या इति । तस्या जाह्नव्या अमलस्फटिकषयलमुदकं त्वं पातुं चेत् तर्कयेः पश्येः प्रवाहे संसर्पन्त्या भवतच्छायया कान्था सपदि तच्छणं सा गङ्गा अस्थानोपगतयमुनासङ्गमेनाभिरामा स्यात्— प्रयागादन्यत्रापि कालिन्दीसमागमो भवेद्यथा । त्वत्पतिविम्बस्य यमुनाकारत्वात् । कीदृशस्वं सुरगज इवैरावणवन्नभसि पूर्वार्धेणोत्तरभागेन लम्बते यः स पूर्वार्धलम्बी ॥ ५४ ॥

Should ( *chet* ) you, with the fore-part of your ( body ) hanging in the sky, like Indra's elephant, intend ( *tarkayeh* ) to drink obliquely her ( *s. e. of the Ganges* ) water, clear like pure crystal, she ( *i. e. Ganges* ) on account of your shadow moving on the stream, at once ( would look ) charming, as if she had been in confluence with the Yamunā at a place other than Prayāga ( *asthāna* ). 54.

आसीनानां सुरभित्तिलं नाभिगन्धैर्मृगाणां  
तस्या एव प्रभवमचलं प्राप्य गौरं तुपारैः ।  
वक्ष्यस्यच्चभ्रमयिनयने तस्य शृङ्गे निपण्णः  
शोभां शुभ्रत्रिनयननृपात्स्वातपङ्कोपमेयाम् ॥ ५५ ॥

आसीनानामिति । तस्या एव नद्याः प्रभवमचलं जनकमर्दि हिमवन्त-मासाद्य तदीयद्विखरस्थितस्त्वं हरवृषभशिरोवदातसदृशीं मनोहरा शोभा वक्ष्यसि धारयसि तस्य वृषभनिभत्वः तस्य काल-ङ्कवात् । कीदृशमचलं मृगाणां कस्तूरिकाकुरङ्गानामुपविष्टानां नाभिगन्धैः मुगन्धीकृतशिलं तुपारैर्गौ-रीहासगौरं शुभम् । तुद्दिनशीतलत्वाच्च शृङ्गस्य मार्गसेदनिवर्तकत्वम् । प्रमत्त्यस्मादिति प्रभवः ॥ ५५ ॥

On reaching the mountain, the source of the same (river) (and which i. e. the mountain) is white with snow, (and) the stone-slabs of which are rendered fragrant, by the perfume of the navels of the deer, seated there, you resting on its peak, capable of removing the fatigue of journey, would assume a beauty, comparable to the mud dug up by the white bull of the three-eyed god (i. e. Siva). 55.

तं चेद्वायौ वहति सरलस्कन्धसङ्घट्टजन्मा  
 वाधेतोल्काक्षपितचमरीवालभारो दवाग्निः ।  
 अहस्येनं शमयितुमलं वारिधारासहस्रै-  
 रापन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ॥ ५६ ॥

तं चेदिति । तं नगं यदि दावानलो वाधेत । तदैवमग्निं त्वमासरेण वेगद्रूपेण निर्वापयितुमर्हसि । यतो महतामृदय आपन्नार्तिप्रशमनफलाः । यदि ह्यार्तानामापन्न विनाश्यते तर्हि समृदया प्रयोजनम् । कीदृशो दवाग्निः वाते वहति सति सरलस्कन्धसङ्घट्टजन्मा देवदारुपिडिसंयोगसमुत्थितः । तरुसङ्घट्टवशात् हि दावानलो जायते । तयोल्काभिर्ज्वालाभिर्दग्धचमरी-  
 वालभारः ॥ ५६ ॥

If, while the wind is blowing (*vahati*), the forest-conflagration arising from the friction of the branches of Sarala (trees) (and) which has burnt (*lṣapita*) the large bushy tails of chamaris with its flames (*ullā*), would injure that (mountain); it behoves you to extinguish it completely (*alam*) with the thousands of showers of your water. For, the resources of the noble, have for their goal, the soothing of the suffering of the distressed. 56.

ये त्वां मुञ्जघ्वनिमसहनाः स्वाङ्गमङ्गाय तस्मि-  
 न्दर्पोत्सेकादुपरि शरमा लङ्घयिष्यन्त्यलङ्घ्यम् ॥  
 तान्कुर्वीथास्तुमुलकरकावृष्टिहासावकीर्णान्  
 के वा न स्युः परिभवपदं निष्फलारम्भयत्नाः ॥ ५७ ॥

१ सरम्भोत्पन्नरभसा स्वाङ्गमङ्गाय तस्मिन् ।

२ मुञ्जघ्वानम् । M.

ये त्वामिति । त्वां गर्जन्तं ये शरमाख्याः सत्त्वात् दर्पोत्सेकादपोंद्रेकादस-  
हनाः सन्तोऽलङ्घ्यमपि लङ्घयिष्यन्ति जिघृक्षन्ति । तान्स्त्वं तुमुलकरकावृष्टि-  
हासावर्काणान् विषमाद्यनिर्वर्गस्मिनाच्छादितान् कुर्वायाः । अशय्या वाधेया  
इत्यर्थः । त्वदाक्रमणेच्छान् अतश्च ते नश्यन्ति । यतो निष्कलारम्भे यत्नो  
येषां ते तयाविद्याः के परिभवस्य पदं न भवेदुखवश्यन्ते परिभूयन्ते  
इत्यर्थः ॥ ५७ ॥

Make those Śarabhas scattered away, with laughter of  
fierce (*tumula*) hail-storms, (*karakāvṛṣṭi*), (the Śa rabhas) who are intolerent of you, while thundering (*mukta-dhvanim*),  
(and) who on account of exuberance (*utseka*) of arrogance would attack you, the inviolable (*olaṅghyam*), from above  
(*upari*), (or if the reading be *sapadi* suddenly) (but only to get their) bodies destroyed. Who (indeed) that strive after  
futile undertakings, would not be the object (*pada*) of humiliation? 57.

तत्र व्यक्तं दृशदि चरणन्यासमर्धेन्दुमौलेः  
शश्वन्सिद्धैरुपहतवलिं भवितनम्रः परीयाः ।  
यास्मिन्ष्ट्रे करणविगमादूर्ध्वमुद्भूतपापाः  
कल्पन्तेऽस्य स्थिरगणपद्प्राप्तये श्रद्धानाः ॥ ५८ ॥

तत्रेति । तत्र शिववति दृशदि शिलायामर्धेन्दुमौलेः शिवस्य व्यक्तं चरण-  
न्यासं प्रकटां पादमुद्रां भक्त्या प्रणतः परीयाः प्रदक्षिणीकुर्याः । यस्मात्त-  
स्मिन्नवलोकिते क्षपितकल्पपाः सन्तः श्रद्धाना भक्ताः करणविगमादूर्ध्वं  
देहपातादनन्तरं अस्य गणस्य पद्प्राप्तये कल्पन्ते । अनश्वराः प्रमयाः सम्प-  
द्यन्तेऽत्र एव सदासिद्धैर्निवेदितोपहारम् । इन्दोरर्धमर्धेन्दुमौली शिखरे  
यस्य सोर्धेन्दुमौलिः । कलामात्रधारित्वेपि सन्स्थानापेक्षमर्षत्वम् । इणश्च परि-  
पूर्वस्य लिङ्गिणि परीया इतिरूपम् । करणानि इन्द्रियाणि विद्यन्ते यस्य  
तत्करणं वपुरर्धोदिभ्योच् ॥ ५८ ॥

(You) being modest with devotion, circumambulate the foot-print, clearly impressed, there on the rock, of the god (i. e. Śiva), (foot-print) to which offerings are made (lit. brought) continuously by the Siddhas; and which (foot-print) being seen, the faithful have their sins destroyed (lit. shaken), and will become fit (*kalpanā*) for the attainment of the abiding (*śhīra*) position of Gaṇa, after the cessation of (their) bodies (*karāṇa*). 58.

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्धमाणा-  
स्त्संरक्ताभिलिपुर्विजयो गीयते किन्नरीभिः ।  
निर्हादी ते मुरज इव चेत्कन्वामु ध्वनिः स्या-  
त्सङ्गीतार्थो जनु पशुपतेस्तत्र भावी समग्रः ॥ ५९ ॥

शब्देति । तत्र ध्वनिः कन्दरासु गुह्यसु निर्हादी धूर्धमानो मुरज इव यदि भवेत् तत्र हरस्य मद्भोतायो गुणनिष्ठास्तुः समस्तोऽस्मदो भावी भक्ति-  
पति । अन्या हि तत्र समग्री विद्यते । तथाहि कीचका वंशा वातरुद्ध-  
मधुर शब्दायन्ते । भाविताभिश्च किन्नुररङ्गनाभिलिपुर्दाहाख्यं कारं  
गीयते । खदीरश्च शङ्खनिविम्बो मुरजनिभो यदि स्यात् तत्सङ्गीतार्थः  
पशुपतेस्तत्र भावी समस्तः । शङ्खं कुर्वन्ति शङ्खायन्ते । निर्हादी मधुरः ॥ ५९ ॥

The bamboos (*kalāh*) filled with wind are producing sweet notes (The song of) the victory over Tripura is chanted by Kinnara ladies, full of passion. If (there be) your thundering, (that is echoed) in caves, (and) deep (*nirhādi*) like the (sound) of drum; the musical equip-  
ment of Paśupati would indeed be complete. 59.

शाल्यादिरुपतटमतित्रय्य तान्त्वान्दिशेयान्  
हंसज्वरं मृगुपतियशोवर्धं यत्कर्षेचरन्वम् ।  
तेनोद्गीर्वा दिशामभिसरस्तिर्यगायामशोभी  
श्यामः पादो वलिनियमनाभ्युगतस्येव विष्णोः ॥ ६० ॥

१ मंजुश्यामिः । (M)

२ अनुपतेः । (M) अनुपतेः पार्श्वान्मुदय ।



प्रालेयेति । प्रालेयाद्रेर्हिमवत उपत-म् पर्वन्ते तांस्त-न् विशेषान् चरण-  
न्यासादीनतिक्रम्योत्सृज्य । यत् कौञ्चद्रेश्चिद्रं हंसानां द्वाग्भूतं विद्यते तेन  
रन्नेग त्वं कौबेरीमाशामभिसरेर्गच्छेः । तिर्गम्य आशामो विस्तारस्तेन शोभ-  
मानः अतश्च बलिवञ्जनोरियतविणोः श्यामश्वरण इवेत्युपमा । कीदृग्भ्रं-  
भृगुवतिः परशुरामस्तदीयस्य यशसो वर्त्म प्रसाङ्गमार्गः तेन कौञ्चस्य  
मञ्जमानत्वात् । प्रालेयं हिममतिक्रम्येति परावरयोगे क्त्वा ॥ ६० ॥

On crossing, the various (*tānstān*) wonders (*visesān*)  
on the slope of the Himālayas (lit. mountain of snow),  
proceed to the northern direction, through the opening in  
the Kraunca mountain, (the opening) which is the passage  
for the swans, and the path of glory of the Lord of Bhrgus ;  
yourself looking beautiful by stretching in a slanting  
manner (*āyāma*) (and thus appearing like) the dark foot  
of Viṣṇu, ready for restraining Bali. 60.

गन्था चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसन्धेः  
कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।  
शृङ्गोच्छ्वायैः कुमुदविशद्वैर्यो यितत्य स्यितः खं  
राशीभूतः प्रंतिमिशमिव इयम्यकरयादृहासः ॥ ६१ ॥

गत्येति । ऊर्ध्वमनन्तरं गत्वा कैलासद्वैरतिथिः स्यात्तं गच्छेरित्यर्थः ।  
कीदृशस्य दशमुखभुजोच्छ्वासितप्रस्थसन्धेः पौलस्त्यबाहुदालितसानुवन्दस्य । स हि  
तेन दर्पादुन्मूलयितुमिष्टोभूत् । तथा सुरललनानां दर्पणस्यादर्शस्य स्फाटिक-  
त्वेन मुक्तालोचनात् । यश्च कैरवसितैरुन्नतैः शिखरैर्नमो व्याप्य स्थितः । अत-  
श्चोत्प्रेक्ष्यतेऽनुश्रवं पुञ्जीभूतः शिवस्य अदृष्टहास उद्वतस्लितमिव ॥ ६१ ॥

And going further be a guest of Kailās (mountain)  
the joints of whose peaks (*prastha*) are upheaved (*ucchrāsita*)  
by the arms of Rāvaṇa (lit. ten-faced one), which is a mirror  
for the celestial damsels, (and) which stands stretching

(*ruḍya*) in the sky, with the raised peaks, white like the night lotuses; (thus appearing) as it were the loud (*offa*) laughter of the three-eyed god (i.e. Śiva) piled up during every night. 61.

उत्पश्यामि त्वयि तदगते स्निग्धभिन्नाङ्गनामे  
सद्यःकृत्तद्विरददशनच्छेदगौरस्य तस्य ।  
शोभामद्रेः स्तिमितनयनप्रक्षणीयां भवित्री-  
मंसन्वस्तं सति हलमृगो मेचक्रे वाससीव ॥ ६२ ॥

उत्पश्यामीति । त्वयि शिखरस्थिते सति तस्य बैलामस्य प्रेक्षणीयां भवित्री  
भविष्यन्माणा हीलामुपेक्षे । कस्मिन्निव अंसन्दन्ते स्निग्धप्रकृते मेचक्रे कृगने  
वत्त्रे हलधरस्त्वेव । मेघकालत्वान्देषणम् । तस्य तु तत्क्षणदिप्रदन्तिदन्तन्वङ्ग-  
वत्क्षयस्य । गौरोपि शुभ्रः ॥ ६२ ॥

While you shining like the glossy powdered collyrium, would be on the slope of that (mountain), white like the piece (*cheda*) of ivory (*daradajawara*) recently cut, I foresee the resulting (*bhavitra* lit. future) beauty of the mountain to be gazed at with unwinking eyes, like (the beauty) of the bearer of plough, (i.e. Balarāma) when dark (*mechke*) garments are flung over his shoulders. 62

हिन्या तस्मिन्मुज्जगवल्यं शम्भुना दृत्तहस्ता ।  
क्रीडशैले यदि तु विहरेत्पादचारेण गौरी  
भङ्गी, भङ्ग्या विरचितवपुः स्तम्भितान्तर्जलौघः  
सोपानत्वं कुरु सुखपदस्पर्शमारोहणेषु ॥ ६३ ॥

हिन्येति । तस्मिन् कैलासे शिबेनाद्यम्बितकरा यदि पादचारेण चरणान्ना  
विहरेत् तदस्यास्त्वमारोहणेषु सोपानत्वं दुर्गाः । यतो भङ्गीभङ्ग्या तरङ्ग-  
विच्छित्या बह्मोलाकारेण विरचितदेहः । अत एव तत्पुत्रपादस्पर्शे पारुष्या-  
भावात् शीतलत्वाच्चरणप्रतिक्रान्ति कानि स्तम्भितं निश्चलीकृतमन्तरदरे उल्लंघनम् ।  
अन्वया पादसादस्यात् । भपङ्कत्वादेव नीलं सर्पकटकं हित्वा त्यक्त्वा ।  
पादान्ना चरो गमनं पादचारः ॥ ६३ ॥

१ विहरेत् । M.

२ नांशुशिलारोहणाम्नायो । M.

If Gauri, supported with the hand (lit. with the hand being given) by Śambhu, after removing (*hiva*) the serpent-bracelet, chances (*tu*) to move on feet, on that pleasure-mountain, you paralysing (*stambhita*) internally (the movements) of the mass of water, and moulding your body into the form (*bhakti*) of wave-like (*bhaṅgi*) steps, go before her and become a ladder (lit. assume the attribute of being a ladder) (for her) for ascending the jewelled cliffs (or with the reading *सुखपदस्पर्शमारोहणेपु* instead of *मणिशिलारोहणायाप्रयायी* it means—For her ascents (be a ladder), the touch of the foot with which is pleasurable). 63.

तत्रावश्यं जनितसलिलोद्गारमन्तः प्रवेशा-

श्रेयन्ते त्वां सुरयुवतयो यन्त्रधारगृहत्वम् ।

ताभ्यो मोक्षस्तत्र यदि सखे धर्मलब्धस्य न स्या-

त्क्रीडालोलाः श्रवणपर्यैर्गर्जितैर्भाषयेस्ताः ॥ ६३ ॥

तत्रेति । तत्राद्री जनितसलिलोद्गारं वर्षन्तं त्वामभ्यन्तरप्रवेशाद्देतोद्धिदश-  
वनिता नाकयुवतयो यन्त्रधारगृहत्वं नेष्यन्ते । यदि किलानिलवशा-  
द्देशमध्ये निशिसौखिलं वर्षसि तदा त्वमेव यन्त्रधारामयं गृहं सम्पद्यसे ।  
ग्रीध्मे हि सन्तापवारणाय आढ्या धारागृहान् कुर्वन्ति । एवं सति धर्मलब्धस्य  
तव ताभ्यः सकाशात्केलिलम्पटाम्यो यदि त्यागो मोक्षो न स्यात् तत्कर्णकटु-  
कैर्गर्जितैस्ता भाषयेन्नासवेर्ययोद्धिय त्वा मुञ्चेयुरिति भावः उद्गारः प्रसवः ॥ ६४ ॥

There (on that mountain) the celestial damsels would surely use you, who would have produced (gentle) showers (*udgāra*) of water, due to entrance within (perchance by the force of the wind), as an artificial fountain-house, [or with 'कुलिशबलयोद्घट्टनोद्गीर्णतायं' the translation would be—(you) whose water would be coming out (*udgīrṣa*) as a result of friction (*udghattana*) with the bracelets of diamonds (*kulisā*)]. If an escape from them, of you, acquired in hot season

(१) कुलिशबलयोद्घट्टनोद्गीर्णतायं ।

बलयकुलिशोद्घट्टनीद्गीर्णतायं ।

(*gharmalabdha*) is not (otherwise) possible, cause them, engaged in sports, to be frightened (out of their wits) with your rumblings, harsh to the ear. 64.

हेमाम्भोजप्रसवि सलिलं मानसस्याददानः  
कुर्वन्कामं क्षणमुत्पट्यतीतिपैरावणस्य ।  
धुन्वन्वातेः सजलपृषतेः कल्पवृक्षांशुकानि  
छायाभिन्नः स्फटिकविशदं निर्विशेः पर्वतं तम् ॥ ६५ ॥

हेमेति । छायाया प्रतिबिम्बेन भिन्नो द्विधामूतस्त सितमणिं निर्भलपर्वतं निर्विशेरुपभुञ्जीयाः उपभोगमाह । कीदृशस्त्वम्—हेमाम्भोजानि हेमकमलानि प्रसूते जनयति । यत्तदुदकं मानससम्ब्रध्याददानो गृह्णन् । प्रसूवात्र गौगः । तथा कामात्वेच्छता ऐरावणस्य क्षणं मुत्पट्यतीति कुर्वन् । गजा हि मुत्पटेन प्रीयन्ते सजलपृषतैस्तोयकणयुक्तैरनिलैः सुरतस्वासासि धुन्वन्दोलायन् । धुनोतेः सौवादिकस्य अभ्युपगमात् धुन्वनिति रूपम् ॥ ६५ ॥

Taking the water of Mānasa (lake), which produces golden lotuses, humouring for a moment, at your own sweet will (*kāmam*) Airavaṇa (by supplying) a veil (*paṭā*) for his trunk, shaking the silken garments (hung to dry on) celestial trees, with breezes, possessed of drops of water, (and) duplicating yourself by your reflection (*chāyābhinnah*), enjoy to your complete satisfaction (*nīrtiseh*) the lord of the mountains, clear like crystal. 65.

तस्योत्सङ्गे प्रणयिन इव स्रस्तगङ्गादुकूला  
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ।  
या वः काले बहति सलिलोद्गारमुच्चैर्विमाना  
मुत्ताजालप्रथितमलकं कामिनीवाभ्रवृन्दम् ॥ ६६ ॥

तस्येति । तत्र कैलासेऽमुत्पुरीमलकां न न ज्ञास्यसेपितु निःसन्देहं वेत्यस्यैव यथा नूनमेव सलकेति । यतस्तस्माद्रेस्तसङ्गे सस्तं भ्रष्टं गङ्गैव दुकूलमम्बरं

यस्याः सा । जाह्नवी हि तत्र वहति । या चालका वः काले युष्माकं समये-  
 भ्रतृन्दं वहति । कीदृशं सलिलमुद्गिरतीति सलिलोद्गारम् । कर्मण्यण् । का  
 यथा कीदृशं किं वहत्याह । मुक्ताजाललङ्कृतमलकं यथा कामिनी वहति ।  
 सापि प्रियोत्सङ्गे भ्रष्टदुकूला भवति । सलिलस्य मुक्ताजालमुपमानमभ्राणा  
 ललाटकेशाः । उच्चैर्विमाना प्रादुर्गृहा । कामचारिन्निति मेघस्य जडत्वं  
 निरकृतम् ॥ ६६ ॥

O Wanderer-at-will, on seeing Alakā, whose silken  
 garment in the form of Ganges is slipped off, on the slope  
 (*ustāṅge*) of that (mountain), as on the lap (*utsāṅge*) of a  
 lover, it is not that you would not recognize her, which  
 (Alakā) with its lofty seven-storied mansions (*vimānā*)  
 bears in your season a host of water-discharging clouds, as  
 a beautiful woman, free from pride (*vimānā*) (bears) her  
 curly hair decked with (*grathita*) a string of pearls. 66.

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भिः-

र्मन्दाराणामनुतरुहां छायया वारितोष्माः ।

अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः

सक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥ ६७ ॥

मन्दाकिन्या इति । यत्रालकायां कन्या मणिभो र नैः सक्रीडन्ते दीव्यन्ति ।  
 कीदृशा मरुद्भिः पवनैः सेव्यमानाः सेविताः । कीदृशैः—मन्दाकिन्याः गङ्गायाः  
 सलिलशिशिरैस्तोयशीतलैः । पुनः अनुतरुहां तटनिकटप्ररुदाना मन्दाराणा  
 देवतरुणा छायया वारितोष्मा निवारितघर्मतोयाः । च पुनः अमरप्रार्थिताः  
 देवेषुः । एतेनासामतिलावण्यं व्यष्यते । कीदृशैर्मणिभिः कनकसिकतामुष्टि-  
 निक्षेपगूढैः सुवर्णसिकतामुष्टिनिक्षेपणगूढैः । अत एव अन्वेष्टव्यैः गवेपितव्यैः ।  
 अन्वेपितं गवेपितमित्यमरः ॥ ६७ ॥

Where (in Alakā) the maidens, wooed by the  
 immortals (gods), being attended upon (i. e. fanned) by  
 the breezes cool due to water of celestial Ganges, (and)

screened from the heat ( of the sun ), by the shade of Mandāra trees, growing on the bank ( of Ganges ), play with jewels, that are ( first ) to be hidden by depositing ( *nīlśeṣa* ) with closed fists ( *muṣṭi* ) in the golden sand ( and then ) are to be searched for. 67.

विद्युन्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः  
सर्षीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम् ।  
अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रंलिहाग्राः  
प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥ ६८ ॥

विद्युन्वन्तमिति । यत्र ( अलकायां ) प्रासादास्त्वैस्तैरुच्यमानैर्धर्मैर्भवन्तं तुलयितुमलमनुकृते शक्ताः । तथा हि त्वां विद्युन्वन्तं अतद्विक्रं तेऽपि ललितवनिताः सविलासाङ्गनाः । त्वा सेन्द्रचापं समुरामुषं तेऽपि सचित्राः सालेखराः । त्वा स्निग्धगम्भीरघोषं मधुगंभीरघोष [ or घोर ? ] ध्वनितं तेऽपि सर्षीताय गुणनिकार्यं प्रहतमुरजा वादितमृदङ्गाः । त्वामन्तस्तोयं तेऽपि मणिमयभुवः स्काटिकावनयः त्वा तुङ्गमुन्नतं तेऽप्यभ्रंलिहाग्रा व्योमसृङ्खितराः । एवं सर्वसादृश्यम् । अभ्रं ( त्वं ) लैटि व्याप्तोर्वीत्यभ्रंलिहमग्रं येषाम् । बहाम्ने-  
लिहः इति खम् ॥ ६८ ॥

Where ( in Alakā ) the royal mansions are competent enough ( *alan* ) to stand comparison ( *tulayitum* ) with you in various particulars. ( They are ) possessed of graceful damsels, paintings, drums beaten for music, crystal pavements and sky ( lit.-cloud )-kissing summits, ( respectively ) as you are possessed of lightning, rain-bow, sweet and deep thundering, water within, and loftiness. 68.

शष्यश्यामादिनकरहयस्पर्धिनो यत्र वाहाः  
शैलोदग्रास्त्वमिव करिणो वृष्टिमन्तः प्रभेदात् ।  
योधाग्रण्यः प्रातिदशमुखं संयुगे तस्यिवांसः  
प्रत्यादिष्टाभरणरुचयश्चन्द्रहासव्रणाद्वैः ॥ ६९ ॥

यत्रेति । यत्रालकायां बाहाः शय्यस्यामां बालंतृणमनेहराः । अत एव दिनकरइयस्पर्धिनः । वर्णतो वेगतश्च सूर्याश्वकल्पाः । तथा शैलोदग्राः शैलेन्नताः करिणः मदस्रावात्हेतोः त्वमिव वृष्टिमन्तः । अग्रं नयन्तीति अग्र्यः । योषाप्रग्यः भटभेष्टाः युद्धे रावणरुमुखं स्थितवन्तः अत एव चन्द्रहासव्रगाः स्रतान्येव अङ्गाः चिह्नानि तैर्दूरीकृताभरणशोभाः । तैरेव तेषां शोभित्वात् ॥ ६९ ॥

Where ( in Alakā ), there are horses green like grass ( *saspsasyāmā* ) and capable of vieing ( *sardhanak* ) with the chargers of the sun ( lit -maker of the day ), the elephants tall like mountains pouring forth showers, like you, on account of the flowing of rut ( *prabheda* ), the leaders of warriors, who stood in battle against Rāvaṇa, ( and ) who repudiated the splendour of ornaments, with the signs of the scars of Candrahāsa ( sword of Rāvaṇa ). 69.

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै-  
र्नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।  
नाप्यन्यत्र प्रणयकलहाद्विप्रयोगोपपत्ति-  
वित्तेशानां न च खलु ययो यौवनादन्यदास्ति ॥ ७० ॥

आनन्देति । यत्रालकायां वित्तेशानां यश्याणां आनन्दोत्थमानन्दजनितमेव नयनसलिलं अभु । अन्यैः शोकादिभिर्निमित्तैर्न । इष्टसंयोगसाध्यान्निवर्तनीयात्कामतापादन्यस्तापो न । प्रणयकलहादम्बसात्कारणात् विप्रयोगोपपत्तिरपि नास्ति । किञ्च यौवनादन्यद्वयो वार्षकं च नास्ति ॥ ७० ॥

Where ( in Alakā ) tears arise ( only ) out of joy, and not because of other reasons, no other torment, except ( that ) caused by Cupid ( lit.-the flower-arrowed god ) and removable by the union with the loved one, no occurrence ( *upapatti* ) of separation except in love-quarrels. Indeed, no other age than youth, exists in case of lords of wealth ( *yakṣas* ). 70.

हस्ते लीलाकमलमलकं बालकुन्दानुविद्धं  
नीता रोध्रप्रसवरजस्ता पाण्डुतामाननश्रीः ।  
चूटापाशे नवकुरवकं चारु कर्णे शिरीषं  
सीमन्ते च त्वदुपगमजं यत्र नीपं यधृनाम् ॥ ७१ ॥

हस्तेति । यत्र चाङ्गनानामिदमिदमृतुपट्टं जातमप्राग्भ्यमाभरणम् । किं किं-  
त्याह । करे लीलापत्रं शरद्विद्धमेतत् । अलकं बालः कुन्दपुष्पेणानुविद्धं  
मिश्रम् हेमन्तद्विद्धमेतत् । मुखलक्ष्मीरपि रोध्रपुष्परगणेण पाण्डुता गौतवं  
नीता प्रापिता । शिरि लिविद्धमेतत् चूटापाशे ( नवं ) सरसं कुरवकवृक्षसुम् ।  
वसन्तलक्षणमेतत् कर्णयोरस्यं शिरीषवृक्षसुम् । प्रीप्सुलिविद्धमेतत् यासां सीमन्ते  
च त्वदुपगमजं प्रावृषेय्यं नीपपुष्पम् । वर्षालिविद्धमेतत् तदेतेन कनकालङ्कार-  
निराधेन योनिता नागरत्वमुक्तम् सर्वर्तुसमृद्धिश्च ॥ ७१ ॥

Where ( in Alakā ) the damsels (hold) lotuses in (their)  
hands, for sport, (their) tresses of hair are intertwined  
with (*anuriddha*) fresh Kunda flowers, the beauty of (their)  
faces is heightened by the pollen of Lodhra blossom, the  
fresh Kurabaka flower is on (their) mass of hair, the lovely  
śiriṣa is on (their) ear, and the Nipa-flower, that blooms at  
your arrival is on their partings of hair (*śimanta*). 71

यस्यां यक्षाः सितमणिमयान्येन्य हर्म्यस्यलानि  
ज्योतिश्छायाकुसुमरचनान्युत्तमस्त्रीसहायाः ।  
असेवन्ते मधु रतिफलं कल्पवृक्षप्रसूतं  
त्वद्गम्भीरध्वनिषु शनैः पुष्करैर्ष्वाहतेषु ॥ ७२ ॥

यस्यामिति । यस्यामलकायां नित्यं वरपरम्भिसहाया गुह्यकेश्वराः सौन्दर्य-  
लान्यागत्य रतिफलं न तु कलहादिजनकं कल्पवृक्षजं मधु सेवन्ते । कीटयानि  
स्यलानि । सितमणिमयानि स्फाटिकानि । अतएव ज्योतिश्छायास्तारावलि-  
प्रतिबिम्बान्येव कुसुमरचना येषु । कदा सेवन्ते । भवत इव निर्हादी ध्वनिर्षेषो



तेषु पुष्करेषु वाद्यमुखेष्वहतेष्वारुफालितेषु सत्सु । तदेतेन दम्पतीनां सदा-  
सुखित्वमुक्तम् ॥ ७२ ॥

Where (in Alakā), yakṣas, accompanied by excellent damsels, on retiring, (*etya*) to crystal terraces where (the purpose) of flowery decoration (is served) by the reflections of the stars (in the pavement) enjoy wine, the fruit of which is amorous sports (*ratiphala*) (and) which is distilled from the celestial trees; while the surfaces of drums (*puṣkareṣu*), that make deep sound, like that of yours, are gently beaten. 72.

गत्युत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः

क्लृप्तच्छेद्यैः कनककमलैः कर्णविस्त्रंसिभिश्च ।

मुक्तालङ्घस्तनपरिमलैश्चिन्नसूत्रैश्च हारै-

र्नैशो मार्गः सवितुरुदये सूच्यते कामिनीनाम् ॥ ७३ ॥

गतीति । यत्राभिसारिकाणां नैशो मार्गः प्रमतेऽमीभिः सूच्यते कस्यतेऽनु-  
मीयते वा । कैः । स्तनजघनमरेण गत्युत्कम्पात्केशच्युतैर्मन्दारकुसुमैः । कर्ण-  
भ्रष्टैश्च कनकनलिनैः क्लृप्तच्छेद्यै रचित (विच्छित्ति) विशेषैः । तथा  
मुक्तामणिषु लज्जः स्तनपरिमलः कुचामोदो येषां तैश्चिन्नसूत्रैर्मुक्ताहारैश्च ।  
तदेतेन भ्रष्टामरणाग्रहणेन स्मृद्विरुक्ता । छेदनीयं छेद्यं पत्रलवादि । क्लृप्त-  
शब्दे कृपो यो लः ॥ ७३ ॥

Where (in Alakā) the nocturnal (*naiṣyañi*) path of the passionate damsels, is suggested at the rise of the sun, by the Mandāra flowers, fallen from (their) tresses, due to tremor in (their) movement, by golden lotuses, that were (first) arranged (*klṛpta*) in various designs (*chedya*), (and) which (subsequently) dropped down from the ears, and by necklaces, with their threads (*sūtra*) rent asunder (*chinna*) and the pearls of which have come in contact (*layna*) with fragrant substance (*parimāla*) (applied to their) breasts. 73.

मेघदूतम् ।

नीवीवन्धोच्छ्वसनाशिघिलं यत्र यक्षाङ्गनानां  
वासः कामादनिभृतकरेष्वक्षिपन्तु प्रियेषु ।  
अर्चिस्तुङ्गानामिमुखमपि प्राप्य रत्नप्रदीपा-  
न्ध्रामृदानां भवति विफलप्रेरणचूर्णमुष्टिः ॥ ७४ ॥

नीवीति । यत्र कामिनीनां चन्दनादिचूर्णमुष्टिर्दोषान्तिदिया प्रेतितौ  
विकृतौ भवति निष्फलः संपद्यते । प्रतोयकाप्रसङ्गात् । कदाचिदसौ अन्यत्र  
पतितो भवेदित्याह । अर्चिस्तुङ्गान्महाज्वालान्नलप्रदीपानामिमुखमाशयादि ।  
विफलत्वं त्वनश्वरत्वाद्विनाशः । क्षेपस्तु वह्निर्दीपभ्रान्तया । कदा विकृत  
इत्याह । कामात्सुरतेच्छया चपलपाणिषु प्रियेष्वम्बरमपदरस्तु । ( कीदृशं  
दासः ) । नीवीवन्धनस्योचयसंयमनस्योच्छ्वसनेन विक्रासेनेन शिघिलमदृढम्  
ततश्चारलादपहारः । अतश्च लज्जाव्याकुलत्वात्तासा चूर्णादिभिः ( मात्सा-  
दिभिः ) मणिर्दीपप्रसङ्गमेच्छा ॥ ७४ ॥

Where (in Alakā) while the garments, unfastened by  
the relaxation (*ucchrasana*) of the front knot (*nīribandha*)  
of yakṣa damsels, confounded (*mūḍha*) by shame, are being  
snatched, with immodest (*amūḍhṛta*) hands, by their lovers  
through passion, the handful of powder even reaching  
directly (*abhimūḍha*) the jewelled lamps, with prominent  
flames, is flung in vain. [ lit. becomes one, the throwing  
( *prerana* ) of which is fruitless ]. 74.

यत्रोन्मत्तभ्रमरमुखराः पादपा नित्यपुष्पा  
हंसश्रेणीरचितरशना नित्यपद्मा नलिन्यः ।  
केकोत्कण्ठा भवनशिखिनो नित्यमास्वत्कलापा  
नित्यज्योत्स्नाप्रतिहततमोवृत्तिरभ्याः प्रदीपाः ॥ ७५ ॥

यत्रेति । यत्रालकायां पादपा वृक्षाः पुष्पयुक्ताः सदा मदयुक्तालिङ्गव्याप-  
मानाः । नलिन्यः पाद्मिन्यो नित्यपद्मा । न तु हेमन्तवर्जितमित्यर्थः । अत एव  
हंसश्रेणीरचितरशना नित्यं हंसपरिवेष्टिता इत्यर्थः । भवनशिखिनः क्रीडन्-

मधुरा नित्यशोमदृहाः न तु वर्षाश्वेव । अत एव केकायुक्ताः । प्रदोषा  
नित्यचन्द्रिका नाशितान्धकाररम्भाः । न तु दुःकृपश्च एव । एतेनास्य सर्व-  
रम्यत्वमुक्तम् ॥ ७५ ॥

Where ( in Alakā ) the trees, that are ever blossoming  
resound ( *mukhara* ) ( with the humming of ) intoxicated  
bees, the lotus plants, that are always possessed of lotuses,  
have girdles arranged ( for them ) by the row of swans ; the  
domestic peacocks, that have permanently shining plumage,  
have ( their ) necks uplifted for ( their ) cries ; ( and ) the  
evenings, possessed of permanent moonlight are pleasant,  
on account of the course ( *vyti* ) of darkness, being  
obstructed. 75.

नेत्रा नीताः सततगतिना यद्विमानप्रभूमी-  
रालेख्यानां नवजलकणैर्दोषमुत्पाद्य सद्यः ।  
शङ्कास्पृष्टा इव जलमुचस्त्वाहृदा यत् जालै-  
र्धूमोद्गारानुकृतिनिपुणं जर्जरा निष्पतन्ति ॥ ७६ ॥

नेत्रेति । यत्र मयद्विषा मेषाश्विन्नेषु नवजलकणैर्नाशनं विधाय जर्जरत्वा-  
धूमोद्गारानुकृत्या घूमप्रसारसाहृदयेन निपुणं प्रवीणं प्रासादजालैर्दिवाङ्गविवरै-  
र्निष्पतन्ति निर्यान्ति । उद्वेक्षते । चित्रनाशनशङ्कास्पृष्टा इव शङ्किता यथा ।  
साशङ्कैर्दि सापरावत्वाव्याजेन पलाय्यते । केहृदा जलदाः । यस्यामलकादा  
विमानप्रभूमीनेत्रा वोढा प्रेरकेण सततगतिना वायुना नीता । नयनीति नेता  
तेन । अतश्च वर्षणादालेख्यवाद्यः जर्जराः स्रग्डाः ( म्लानाः ) ॥ ७६ ॥

Where ( in Alakā ) clouds, like you who are taken to  
the terraces ( *agrabhūmi* ) of the royal mansions, by wind  
( lit.-by the ever-moving one ), their guide ( *netrā* ), after  
spoiling ( *doṣamutpādyā* ) the paintings, with drops of fresh  
water, at once ( become ) terror-stricken ( *saṅkūspṛṣṭah* ) [ lit.  
-being touched with apprehension as it were ( *ita* ) ] ( and )

being shattered (*jarjarāh*) escape, through the lattice-windows, skilfully (*niṣṭarān*) (their manner of escape being) similar (*anulṛti*) to the escape (*utgāra*) of smoke. 76.

यत्र स्त्रीणां प्रियतममुजालिङ्गनोच्छ्वासिताना-  
मङ्गलानि सुरतजनितानि तन्नुजालेष्वलम्बाः ।  
त्वत्संरोधापनमविशदैश्चोतिताश्चन्द्रपादै-  
र्व्यालुमन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७७ ॥

यत्रेति । यत्र पुरी कान्तिनां सुरतजनितामङ्गलानि चन्द्रकान्तमणरो  
व्यालुमन्ति प्रशमयन्ति । कौटुम्भान् । प्रियतममुजालिङ्गनोच्छ्वासितानां  
मर्तुमुजावन्दनरीडितानान् । कौटुम्भान् । तन्नुजालेष्वलम्बन्  
शति तयोक्ताः । तथा त्वत्संरोधापन-विशदैर्मन्वदावरयनिवृत्तिनिर्मलैश्चन्द्रपादै-  
श्चोतिताः साविताः अत एव स्फुटजललवस्यन्दिनः प्रकटतोपकण्ठुवः ।  
अतश्चाङ्गलानिहरत्नम् ॥ ७७ ॥

Where (in Alakā) the moon-gems, hanging by the net works (*jāla*) of threads, (and) made to trickle (*caṭikā*) by the moon's rays, clear, on account of removal of your obstruction (*saṁrodha*) (and) which (hence) oozing out (*vyāluṁbhān*) clear (*spṛhuṣā*) particles of water, remove (*vyāluṁbhanti*) the langour of limbs, caused by amorous sports of the women, oppressed (*ucchrāsita*) by the close embraces of their lovers. 77.

अक्षीणान्तर्भवननिघयः प्रत्यहं रज्जुकण्ठै-  
रुद्रापद्भिर्घनपतियशः किञ्चैर्यत्र सार्धम् ।  
वैभ्राजाख्यं विबुधवनितावारमुख्यासहाया  
मध्यापानं बहिरुपवनं कामिनो निर्विशन्ति ॥ ७८ ॥

अक्षीणेति । यत्रालकायां कामिनो वैभ्राजाख्यं विप्ररपं दाहोद्यानं निर्विश-  
न्त्यनुभवन्ति कौटुम्भाः । विबुधवनिता अप्परसस्तासु वारमुख्याः प्रधान-

स्तनहिताः । कैस्सह । गन्धर्वैस्सह । कीदृशैः कुबेरस्यसौ गायद्भिः पुनः रक्तकण्ठै-  
र्मधुक्कण्ठघनिभिः । परिपूर्णगृहान्यन्तरकोशाः । कीदृशं मधुनो मद्यस्यापानं  
पानगोष्ठिका यस्मिन् तत् । आनानं पानगोष्ठिकेत्यमरः ॥ ७८ ॥

Where ( in Alakā ), the ( yakṣa- ) gallants, who have  
inexhaustible ( *alṣīna* ) treasures, in their houses, with  
excellent courtezans from amongst the Apsaras  
( *tribudharanitā* ) as their companions, ( and ) engaged in ( love )  
conversation, enjoy the outer garden, Vaibhrāja by name,  
along with the sweet-voiced Kinnaras, chanting loudly ( *ut* )  
the glory of the lord of wealth. 78.

मन्या देवं घनपतिसखं यत्र साक्षाद्घसन्तं  
प्रायश्चापं न वहति मथान्मन्मथः पट्टपदज्यम् ।

स्रभूमङ्गप्रहितनयनैः कामिलक्ष्येषामोद्यै-  
स्तस्यारम्भश्चतुरवनिताविभ्रमरेव सिद्धः ॥ ७९ ॥

मत्वेति । यत्र पुर्यां साप्तादासीनं हरमवेत्य ( सरः ) पट्टपदमौर्विकं घनुः  
प्रयेण त्रासालादत्ते । स्वव्यापारात् कुरुत इत्यर्थः । कथं तर्हि मिथुनेष्वन्योन्यं  
प्रेमेत्याह । तस्य कामचापस्यारम्भो व्यापारः प्रवीणाङ्गनाविद्यैरेव  
मन्दयने । कीदृशैः । कामिलक्ष्येषु सभूमङ्गनि प्रहितानि सिद्धानि देषु ।  
तथामोद्यैस्वन्धैः कार्यकारिभिः । तदेतेन युवातिप्रार्थान्यमुक्तम् ॥ ७९ ॥

Where ( in Alakā ) knowing that the god ( Śiva ), friend  
of the Lord of Wealth, dwells in person, Cupid does not  
wield through fear, his bow which has been for its string. His  
purpose ( *ārambhakā* ) is achieved, by the clever ( or charming )  
damsels' amorous movements ( *vibhramaiḥ* ), in which glances  
( *nayana* ) are cast with knitted eye-brows, ( and ) which are  
unfailing against ( their ) targets, the lovers. 79.

धासश्चित्रं मधु नयनयोर्विभ्रमादेदादक्षं  
पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।

लाक्षारसं चरणकमलयासयोग्यं च यस्या-

मेकः सूते सकलमयलामण्डनं कल्पवृक्षः ॥ ८० ॥

वास इति । यत्रालकायां चित्रं नानावर्णं वासो वस्त्रं । नेत्रयोर्विलासदेये चतुरं मद्यं मधु । किसलयैः पल्लवैस्सह पुष्पोद्भेदं पुष्पोद्भमम् । उभयं चेत्यर्थः । विभूषणानां विकल्पान् विशेषान् । चरणकमलयोर्न्यासस्य समर्पणस्य योग्यं लाक्षारसं च । एतत्सकलं अबलामण्डनं योपित्यसाधनद्रव्यजातमेकं कल्पवृक्षः एव सूते जनयति । न तु नानासाधनसंसादनप्रशास इत्यर्थः ॥ ८० ॥

In which (city), the Kalpa-tree alone creates the complete decoration of women,—variegated garment, wine, skilled in teaching (*ādesa*) graceful movements to the eyes, the opening (*udbheda*) of flowers with sprouts, various kinds (*vikalpān*) of ornaments, and red lac-dye, fit to be applied (lit.—placed on) to the lotus-like feet. 80.

तत्रागारं घनपतिगृहानुत्तरेणास्नदीयं

दूरालक्ष्यं सुरपतिघनुश्चारुणा तोरणेन ।

यस्योपान्ते कृतकतनयः कान्तया धर्षितो मे

हस्तप्राप्यस्तवकनमितो बालमन्दारवृक्षः ॥ ८१ ॥

तत्रेति । तत्रैवंविधायामलकायां घनपतिगृहानुत्तरेण राजराजदेशमान्युत्तरेण तदस्माकमगारं गृहम् । अभिज्ञानान्याह । शरुचापरभ्येण तोरणेन दूरादीं दृश्यम् । यस्य चोपान्ते निकटे बालो मन्दारवृक्षोऽस्ति । कीदृशो मदीयया प्रियया सेकादिना पोषितः । यतः कृतकतनयः पुत्रीकृतः । बालत्वाच्च कर-प्राक्षिर्गुच्छैर्नम्रोभूतः । उत्तरेणेत्येनवन्तः । तथोगे च गृहानित्येनया द्वितीया । पञ्चम्यन्तः पाठस्त्वनार्यः ॥ ८१ ॥

There, to the north of the buildings of the Lord of Wealth (is) our house, which can be marked out from a distance, by the arched gate-way, charming like the rain-bow (lit.—the bow of the lord of gods); not far from which (i. e. of

house [there stands] a young *Mandāra* tree, bent on account of bunches of flowers (*stabaka*), to be reached by hand, which (i. e. tree) is nurtured by my beloved wife, is an adopted son (*kr̥taka-tanayah*). 81.

अभितानान्तराण्याह—

वापी चास्मिन्मरुतशिलावद्भसोपानमार्गो  
 हैमैः स्यूता कमलमुकुलैः स्निग्धवैडूर्यनालैः ।  
 यस्यास्तोथे कृतवसतयो मानसं संनिःकृष्टं  
 न ध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥ ८२ ॥

वापीति । आस्मिन्नस्मद्रेहे वापी पाश्चिमी वर्तते । मरुत्तमणिशिलाभिर्वद्धो रक्षितः सोपानमार्गो यस्या । तथा स्निग्धवैडूर्यमणिभिरेव नालो दण्डो येषा तैर्हैमैः सौवर्णैः पद्ममुकुलैः स्यूता प्रोता स्वदा । वाप्यां दि पद्मैर्भाव्यम् । यस्याश्च तोथे कृतवसतयो हंसास्त्वामपि प्रेक्ष्य वर्षासमयेऽपि निःकृष्टमपि मानससरो न ध्यास्यन्ति न स्मरिष्यन्ति । यतो व्यपगतशुचस्तत्रैवोपद्रवामावाप्तिदुःखाः । हेमशब्दो रजतादिः ॥ ८२ ॥

And in it (the house) (there is) a well which has a flight of steps, formed of emerald-slabs, and full of (*syūtā*-lit. interwoven or sewn with) buds of golden-lotuses, having long stalks (*nāla*) of resplendent (*snigdha*) lapis lazuli (*vaidūrya*), the swans having made their residence, in the waters of which, (and hence) freed from distress (*vyapagatasucah*) will not long for *Mānasa* (lake), though near, even after your arrival (lit. after seeing you). 82.

यस्यास्तीरे निचिताशिखरः पेशलैरिन्द्रनीलैः  
 क्रीडाशैलः कनककदलीवेष्टनप्रेक्षणीयः ।  
 मद्नेहिन्याः प्रिय इति सखे चेतसा कातरेण  
 प्रेक्ष्योपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥ ८३ ॥

१ रक्षिताः (M)

२ निःकृष्टरूपस्यैः (३१)

यस्या इति । यस्या वाप्यास्तोर एवंविधः क्रोड शैलोऽस्ति । क्रोडयः ।  
पेशैर्भनेनैरेन्द्रनीलमणिभिर्निचितशिखरी इदमृङ्गः । कनकमपीनां च  
कदलीना वेष्टनेन परिवष्टनेन प्रेक्षणीयो रम्यः । अतश्च मप्रियाराः कान्त  
इति निवटोऽस्ति तद्यत्तदं भवन्तमालोक्य सादृश्यात्तमेवाद्रिं कातरेमार्दरेन  
मनसा स्मरामि । सादृश्यात्प्रियत्वाच्च स्मरणम् । कातरत्वं तु विरहप्रज्ञात् ।  
शेषत्वाविवक्षया तमित्यधीगर्थेति पष्टचमायः ॥ ८३ ॥

On the bank of which (well, stands) a pleasure mountain the peak of which is made of charming sapphires, (and) which is beautiful to look at, on account of the enclosure (*teṣāna*) of golden plantain-trees. On seeing you, with lightning flashing by your side (*ujānta*), I recollect with tremulous heart, that very (mountain) (as it is) a favourite of my wife. 83.

र रशोकश्चलाकिसलयः केसरश्चात्र कान्तः  
प्रत्यासन्नौ कुरवककुतेर्माघवीमण्डपस्य ।  
एकः सख्यास्तत्र सह मया वामपादाभिलाषी  
काङ्क्षत्यन्यो वदनमदिरां दोहदच्छन्नास्याः ॥ ८४ ॥

रेति । अत्र केलिर्पर्वते रक्तशोककंठरतरु पल्लवितौ स्तः । कुरवकवृक्ष-  
वृत्तिर्गणिका कण्ठा यस्य तस्य माघवीलतामण्डपस्य प्रत्यासन्नौ सविधौ । यपो-  
श्चक्रोऽशोकस्तत्र सख्या मद्रहिन्या वामपादाभिलाषी । चरणप्रहारानुग्रहेण तस्य  
विकासात् । मया सह । अहमपि साफगस्तदीयं पादप्रहारमभिलाषामीत्यर्थः ।  
अपरो बकुलो दोहदच्छन्ना सेकाभिलाषत्थाजेनास्या मध्येवस्या वदनमदिरा  
काङ्क्षति । तरुणीपुराःशुभसेकेन तस्य विकासात् । मया सह । अहमपि  
तदीयां वदनमदिरा काङ्क्षामीत्यर्थः । अशोकादीना प्रवृत्तत्वाद्दुपादानम् ॥ ८४ ॥

Here (on that pleasure-mountain), (stand) a red *Aśoka* (tree) with waving sprouts, and a lovely (*kānta*) *Bakula* (tree), both in close proximity of the bower of *Mādhava* creeper surrounded by (*ṛṣṭa*) *Kurabaka* plants. One (to hem) (i. e. *Aśoka*) longs, along with me, for the (touch



of the left foot of your friend ( i e. my wife ) ( and ) the other ( i. e. Bakula ) desires wine ( along with me ) from her mouth, under the pretext ( *chadma* ) of craving ( *dohada* ). 84.

तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि-  
 मूले बद्धा मणिभिरनतिप्रौढवंशप्रकाशैः ।  
 तलैः शिञ्जद्वलयसुभगेर्नर्तितः कान्तया मे  
 यामन्यास्ते दिवसधिगमे नीलकण्ठः सुहृद्भिः ॥ ८५ ॥

तन्मध्ये चेति । तयोरशोककेसरयोर्मध्ये क्रीडावर्णिः सौवर्णी वासायै  
 यष्टिर्दण्डोऽस्ति । क्रीडशी । स्फटिकमयं फलकं पीठं यस्याः सा । मूलभागे च  
 मणिभिर्बद्धा । कैः । अनतिप्रौढवंशैर्नातिप्रकाशैः वंशा वेषवस्तुप्रकाशैर्द्यौ-  
 तगानैस्तत्सवर्णैः । मरकतैरित्यर्थः । ते हि वंशवर्णाः । यां च यष्टिं दिनान्ते  
 युष्माकं सुहृन्नीलकण्ठो मयूरोऽप्यास्ते श्रयते । क्रीडशः । मत्कान्तया शिञ्जा-  
 नकनककटकमनोहरैस्तालैर्वाद्यैर्नर्तितः । शिञ्जेरात्मनेपदित्वाच्छिञ्जदिति  
 प्रयोगः प्रमादजः । अनित्यो बानुदात्तेदात्मनेपदविधिः ॥ ८५ ॥

And between them ( i. e. the two trees ) ( stands ) a  
 golden roosting perch ( *rāsayaṣṭīh* ) with a crystal slab, and  
 studded ( *baddha* ) at the bottom, with jewels, shining like  
 young ( *anati-prauḍha* ), [ lit. not much grown up ] bamboos, on  
 which at the departure of the day, sits your friend the  
 peacock, who is made to dance by my beloved, with clap-  
 pings ( *tālāh* ) ( of her hands ), pleasing ( *subhaga* ) on account  
 of the jingling bracelets. 85.

पमिः साधो मनसि निहितैर्लक्षणेर्लक्षणीयं  
 दारोपान्ते लिखितधपुमौ शङ्खपद्मौ च दृष्ट्वा ।  
 क्षामच्छायं भवनमधुना मह्नियोगेन नूनं  
 सूर्योपाये न खलु कमलं पुष्यति स्वामभित्याम् ॥ ८६ ॥

एभिरिति । हे साधो पूर्वोक्तेरैश्वर्यस्याभितैर्मद्वैरम त्वया लक्षणीयं बोद्धव्यम् । किं च द्वारपार्श्वे शङ्खश्चीनिघो लिखितवपुषी दृष्ट्वा लक्ष्यम् । कीदृशम् । इदानीं मद्विरहेण क्षामच्छायं कृशशोभम् । यस्मिन्नवेत्तसमये नखिनं नैव निजा भियं पुष्पाति वर्धयति ॥ ८६ ॥

O virtuous one, ( my house ) ( is to be identified ) ( by you ), with these distinctive marks, treasured up in your mind, and on seeing śaṅkha ( conch ) and padma ( lotus ), whose figures are drawn near the door. Possibly ( *namam* ) now, the house has its splendour diminished ( *śūnyachāyam* ) as a result of my separation ; for indeed, a lotus does not retain ( lit. develop ) its beauty at the separation from the sun. 86.

गन्वा लघुः कलमतनुतां शीघ्रसंपातहेतोः  
 क्रीडाशीले प्रथमकथिते रम्यतानौ निरण्णः ।  
 अहस्यन्तर्मवनपतितां कर्तुमलयाल्पभासं  
 खद्योताली विलसितनिभां विशुद्धमेघदृष्टिम् ॥ ८७ ॥

गत्येति । ततस्त्वं पूर्वोक्ते रम्ये सानौ क्रीडाद्राववस्थितः सन्नमस्तद्वैरमान्तरपतिता [ विशुद्धमेघदृष्टिं ताडिदुद्योतनमेव दृशं कर्तुमर्हसि । यथा ता ] पश्यसीति भावः । किं कृत्वा । तत्क्षणं कलमतनुताभिर्नशिगुपिलवत्वं शिघ्रगमनार्थं प्राप्य । महति हि देहे ध्वया जायते । कीदृशीं दृष्टिन् । अद्याप्य कृशप्राया माः कान्तिर्दस्यास्ताम् । अत एव च खद्योताल्पा ज्योतिर्नखिभ्यसा यद्विलसितं स्फुरणं तस्मदशीम् ॥ ८७ ॥

Quickly assuming the size of a young elephant, (*kalabha*) for the sake of quick access (*sampāta*) and (being) perched on the afore-said pleasure-mountain, possessed of pleasant peaks, you should (lit. deserve to) let fall inside the house, your glance of lightning-flash, of exceedingly diminished lustre (and hence) resembling (*nibhām*) the gleaming ( *sīlasita* ) of the sun of glon-*norms*. 87.

तन्वी श्यामा शिखरिदशना पक्कविग्याधरोष्ठी  
 मध्ये क्षामा चकितहरिणंप्रेक्षणा निम्ननाभिः ।  
 श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां  
 या तत्र स्याद्युवातिविषये सृष्टिराद्यैव घातुः ॥८८॥  
 तां जानीयाः परिमितकयां जीवितं मे द्वितीयं  
 दूरीभूते मयि सहचरे चक्रवाकीमिवैकां  
 गाढोत्कण्ठां गुरुषु दिवसेष्वेषु गच्छत्सु बालां  
 जातां मन्ये तुहिनमथितां पद्मिनीं वान्यरूपाम् ॥८९॥

तन्वी श्यामेति । तां जानीया इति युगलकम् । तत्र वेदमनि यैवविषाङ्गना  
 मवेत्तां त्वं मम द्वितीयं जीवितं ब्रह्मिश्चरं जानीया मद्रार्यां तुदृश्येयाः । कीदृशी  
 या तन्वी कृशाङ्गी इयमैकवारप्रसूता तरुणीत्यर्थः । शिखरिदशना तीक्ष्णदन्ता  
 पक्क यद्विम्वकलं तद्वदघरो यस्याः सा मध्ये क्षामा कृशोदरी चकितहरिण-  
 प्रेक्षणा त्रस्तकुरङ्गनयना निम्ननाभिरतुन्दिला । भोणीभारात्तन्म्वमारादलस-  
 गमना मन्यरथाता स्तनाभोगेन च स्तोकं मनाङ्गना नता किंबहुना युवति-  
 विषये नारीमध्ये वेषस आद्या सृष्टिरिव । आदौ हि अनुद्वेगाद्रम्यं निर्माणं  
 भवति । तां कीदृशीं परिमितकया पेशलभापिणीं मयि सहचरे दूरीभूते दूर-  
 स्थिते सति चक्रवाकीमिवैकां केवलाम् । यां च बालाममीषु गाढोत्कण्ठादुःस-  
 रेषु अहःसु व्रजन्तु शिशिरदग्धा कमलिनीमिव विरूपां संपन्नां मन्ये जाने ।  
 वा शब्द इत्यर्थे । ता जानीया इत्येदपेक्षया सर्वत्र द्वितीया ॥ ८८-८९ ॥

The one who would be there, slender, youthful (*śyāmā*)  
 with teeth ( that are ) pointed (*śikhari*), possessing lower lip  
 ( red ) like the ripe Bimba-fruit, thin (*lśāmā*) in the waist  
 ( -region, *madhya* ), with eyes ( or glances, ) like those of a  
 frightened deer (*harrīa*, or with *harrīy*, ' like those of a fright-  
 ened fawn ), with navel ( which is ) deep (*nimna* ), with gait  
 slow (*alasa*) on account of the weight of the hips, bent (*namra*)  
 slightly (*stoka*) through (the full and therefore, heavy pair of)  
 breasts, the first creation as though (*īra*) of the Creator in the

domain (*viṣaya*) of young girls,—her you should know, with [her] speech measured, my second life, like a lonely (*chām*) female cakravāka (—bird) with me (her) companion situated (*bhūte*) far away, with her yearning (*utkrāntihā*) deep (*gāḍha*) the girl (*lālā*) whom I fancy to have become a lotus creeper (*padmīnīm*) as though ( *tā* ), smitten (*mathitām*) with frost (*tuhina*), with her ( native ) beauty ( rendered ) otherwise (*anyathā*) (i. e. marred or affected adversely). 88-89.

नूनं तस्याः प्रयत्नरुदितोच्छूननेत्रं प्रियायाः  
निश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ।  
हस्तन्यस्तं मुखमसकलव्याप्तिं लम्बालकत्वा —  
दिन्दोर्दैन्यं त्वदुपसरणविलप्टकान्तोर्धिमिति ॥९०॥

नूनमिति । तस्या वक्त्रं निश्चितं त्वदुपसरणद्विष्टकान्तेर्भवत्सम्पर्कदर्थित-  
शोभस्य शशिनो दैन्यं दिभर्तिं विच्छायता घत्ते । यतोऽसकलव्याप्तिं न ०या  
प्रकटं कुतो लम्बालकत्वात् । न हि विरदिणीं केचान्सम्मानयति । कीदृशं  
प्रबलेनाविच्छिन्नेन रुदितेनोच्छूननेत्रे यस्य तथा श्वासपरंपराया उष्णत्वा-  
द्दिग्गवर्णो नष्टकान्तिरधरो यस्य । हस्तन्यस्तं करविष्टतम् ॥ ९० ॥

To be sure (or *nūnam*), that beloved one's face, with eyes swollen (*utchāna*) on account of incessant (lit. *prabala*, strong) weeping, with the lower lip having its complexion changed (i. e. gone pale) due to the heat (lit. not-coolness) of (her) sighs, (—the face—) placed (by her) on the ( palm of her) hand, not having a full manifestation (a— *sakala-vyakti*) due to the (obscuring) length of (her) hair, will bear (*bibharti*) the pallor (*dainya*, lit. 'helplessness' or 'poverty') of the moon, with (her) lustre affected adversely (*liṣṭa*) by your drawing near (*upasaraṇa*) (the said lunar orb.). 90.

आलोके ते निपतति पुरा सा चलिब्याकुला वा  
मत्त्वाद्दृश्यं विरहतनु वा भावगम्यं लिखन्ती ।

पृच्छन्ती वा मधुरवचनां सारिकां पञ्चरस्यां  
कचिद्भर्तुःस्मरसि निभृते (गरसिके) त्वं हि तस्य प्रियेति ॥९१॥

आलोकेति । मत्प्रियैर्विधा तवालोके दर्शनस्ये पुरा निवृत्ति अधिरा-  
धास्यते । एवंविधान्यागरान्कुर्वन्ती तां द्रस्यतीत्यर्थः । क्रीडशी बलिस्वाकुला  
देवपूजातत्परा मम सादृश्यमनुकारं विरहवशात् तनु दुर्लभं [ दुर्बलं ] भाव-  
गम्यं वित्तस्थितं निलन्ती । वा मञ्जुवादिनी सारिका पञ्चरस्यां पृच्छन्ती ।  
हे निभृते विनीते कचिद्भर्तुः स्मरसि मत्पतिं घ्यासि यस्मात् त्वं तस्यातीव  
प्रिय । पुत्र निवृत्ती [ ति ? ] यावत्पुरा निपातबोद्धे ॥ ९१ ॥

Before long (*purā*), she would come (lit. fall) within  
(the range of) your sight (*āloke*), (she who would be)  
pre-occupied (*ryākulā*) with (religious) offering (*balis*, or  
'worship') or delineating (*likhanti*) my likeness (*mat-  
sādrśyam*) (which has become) emaciated (or weak, *tanu*,  
V's interpretation is 'difficult to secure' *durlabha*) on  
account of separation (and therefore) to be (re-) con-  
structed (*gomya*, lit. to be approached) by mind (*bhāra*)  
(only); or inquiring of the *sārikā* (-bird) in the cage, 'do  
you, O disciplined (*nibhṛte*) (if the reading is *rasike*, 'O you  
full of the sentiment of love') one, remember fondly (your)  
master?—for, you (were) his favourite.' 91.

उत्सङ्गे वा मलिनवसने सौम्य विक्षिप्य वीणां  
मद्रोत्राङ्कं विरचितपदं गेयमुद्रातुकामा ।  
तन्त्रीराट्ठाः नयनसलिलैः सापयन्वा कयंचिद्  
भूयोभूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥ ९२ ॥

उत्सङ्ग इति । इत्यन्तरेङ्गे वीणां निषाय गेयमुद्रातुकामा सालोके ते  
निवृत्तीति सम्बन्धात् । क्रीडयं गेय मम गोत्रं नामाङ्कश्चिह्नं यस्य विरचितानि  
पदानि यत्र । पदस्यो हि स्वरसंज्ञो गेयं मदीयनामान्वितमित्यर्थः । अत्रनि-

नेत्रजशैर्द्राः कृतास्तन्त्रीः ह्येतेन सारयित्वा योजयित्वा स्वयमेव दत्तां  
मूर्च्छनां स्वरागां विसरन्तीं चेतसोऽस्तास्मान् ॥ ९२ ॥

Or having placed the lute ( *rājā* ) in the lap with its garment ( that has become ) soiled ( or dirty- ' *malina* ' ) she ( who would be ) O gentle one ( *sauriya* ), about to sing out a song, with the words ( *pada* ) well arranged ( *viracita* ), ( and ) possessing the mark ( *akṣa* ) of my name ( *gatra* ), ( she that would, ) after having set ( lit. caused to move, *sārayitvā* ), with great difficulty ( *labhamas* ) the ( many ) strings ( *tantrih* ) wet with the continued ( flow of ) tears ( *salilāḥ* ) from the eyes, be forgetting the rise and fall of pitch ( *mūrccanā* ), though practised ( *lṛtām* ), by herself ( in the past ) again and again. 92.

शेषान्मासान् गमनदिवसस्यापितस्यावधेर्वा  
विन्यस्यन्ती भुवि गणनया देहलीमुवतपुष्पैः ।  
मत्संयोगं हृदयनिहितारम्भमास्यादयन्ती  
प्रायेणैते रमणविरहेष्वङ्गनातां विनोदाः ॥ ९३ ॥

शेषानिति । गमनदिवसाप्रवृत्तो योवधिर्वशांस्वस्तस्य शेषान्मासानवनी  
भुवि विन्यस्यन्ती स्थानयन्ती कैदेहलां द्वास्तविशेषे द्वारपूजायै दत्तैः पुष्पैर्वा  
गमना तथा रेखावदेषु पुष्पाणि दत्त्वेत्यर्थः । हृदयनिहितारम्भं मनोरथरहितं  
मत्सङ्गमं चास्यादयन्त्यनुभवन्ती । कथमश्वत्थलेऽप्यङ्गान् व्यापतान्दुर्व-  
तीत्याह । यस्मादिष्टवियोगे विरहिणीनां प्रायेणैवंविधा एव कैवलं विनोदा  
[ Or कैलयो ? ] भवन्ति ॥ ९३ ॥

Or, arranging ( *vinyasyanti* ) on the floor by means of flowers left ( *mukta* ) on the sill ( *dehali* ) by ( way of ) counting ( *gananayā* ), the remaining months of the period ( *avāśih* ) fixed ( *sthāpita* ) from the day of ( my ) departure ( or if the reading is *gamana-divasa prastutasya*, the months remaining from the period commenced from the day of my

departure) ( or alternatively,) enjoying union ( *sāmyoga* ) with me with ( its ) activities ( *ārambha* ), produced ( lit. placed *niḥita* ) in the heart ( only ). Generally ( it may as well be stated ), these are the diversions ( *trinodāh* ) of young ladies in ( times of ) separations from their loved ( *ramaṇa* ) ones. 93.

सव्यापारमहनि न तथा पीडयेन्मद्वियोगः  
 शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सर्वां ते ।  
 मत्सन्देशैः सुखयितुमलं पश्य साध्वीं निशीये  
 तामुन्निद्रामवनिशयनां सन्नवातायनस्थः ॥ ९३ ॥

सव्यापारमिति । तां सर्वां सर्तामुन्निद्रा त्वमतःकारणात्रिशोषेर्धरात्रे मत्स-  
 न्देशैः सुखयितुं पश्य न तु दिवसे । कुत इत्याह । सव्यापारमहनि विरहो न  
 तथा दुःखयेत् यया रात्रौ शङ्के संभावये यतो निर्विनोदां चित्रव्यापारादि-  
 वर्जितामत एव गुरुतरशुचं अतिदुःखितां पुनः अवनिशयना न तु खट्वायाम् ।  
 कीदृशत्वं सन्नवातायनस्थः मद्देहवाक्षनिकटस्थः ॥ ९४ ॥

Separation from me would not torment your female friend full of activities ( *saryāpārā* ) by day, to that extent ( *talhā* ) ( as it would ), I am afraid, ( torment her, with her sorrows all the more unbearable ( lit. *gurutarasucam*, with the sorrow heavier ) during night deprived of all diversions ( *nirvinodām* ) ( as she then would be ). Seated in the window of ( my ) house, do you, capable ( *alam* ) of giving comfort ( *sukhayitum* ) by my messages, see the good lady, with her sleep departed, lying on ( the bare ) floor ( as she would be ), at night ( *niśīthe* ). 94.

आधिष्णामां विरहशयने सन्निपण्णैकपाश्र्वां  
 प्राचीमूले तनुमिध कलामात्रशोषां हिमांशोः ।  
 मत्संयोगः सुखमुपनयेत्स्वप्नजोपीति निद्रा-  
 माकाङ्क्षन्तीं नयनसलिलोत्पीडरुद्धायकाशाम् ॥ ९५ ॥

अन्यच्च कीदृशीं ताम् । आदिशामा चित्तपीड्यकृत्यामत् एव यादौ तादौ  
विरहशयने सन्निपण्णं स्थितभेकपार्श्वं यस्याः सा यथा तच्चाभावात्स्यावा प्राची-  
मूले पूर्वदिङ्मुखे कलाभावदोषाम् इन्द्रोश्चन्द्रमधो मूर्तिमिव इत्युपमा । तथा  
निद्रामभिलपन्तीम् किमर्थं मया सह कथं नाम [ स्वप्ने ] समागमो घटेतेति ।  
नयनसलिलोत्पीडनेन नेत्राम्बुपूरेण रुद्धावकाशा निवृत्तप्रसराम् ।

( Do you see her ) emaciated ( *lṣāmā* ) due to anxiety ( *ādhi* ), with a side ( *pārśva* ) ( of her frame ) lying ( *sanniṣṭa* ) on the separation ( -characterised ) bed, ( thus looking ) like the form ( *tanu* ) of the cool-rayed one, ( which is having just a digit as the remainder on the eastern horizon ( lit. at the root of the Eastern Quarters ), ( or, do you see her ) eagerly longing ( *ālāṅkṣanām* ) for sleep, with its scope ( *śalāśat* ) obstructed ( *rudhā* ) by the flood ( *utpīḍa* ) of tears, with the thought ( in her mind *iti* ), that contact ( *sañyoga* ) with me, through the product of a dream ( *stapnyah api* ) would bring ( in its train, her ) happiness. 95.

निःश्वसेनाधराकिसलयक्लेशिना विक्षिपन्तीं  
शुद्धस्नानात्परुषमलकं नूनमागण्डलग्नि ।  
नीता रात्रिः क्षणमिव मया सार्द्धमिच्छारतैर्था  
तामेवोष्णीर्विरहपतितैरश्रुभिर्यापयन्तीम् ॥ ९६ ॥

निःश्वसेति । शीघ्रंणत्वादोष्टमदरदा हनेन्श्वसेन अलक विक्षिपन्तीमुत्सि-  
पन्तीम् । कीदृशं शुद्धस्नानात् पानीयमात्राभिपेक्षेण पदयं रुद्धम् । यदि  
सा कदाचित् मङ्गलार्थं स्नाति तत्तुरमितैलामश्कादिशुभेन तोषमात्रेण ।  
कीदृशं आगण्डं लग्नत इति आगण्डलग्नि कपोलस्रस्तम् । तथा मया सह  
इच्छारतैर्था निशा क्षणवदतिवादिता तामेवोष्णीर्वीरहपतितैरश्रुभिर्यापयन्तीम्  
मासनिव यान्यन्तीं नयन्तीम् ॥ ९६ ॥

( Do you see her ) who, indeed would be tossing her hair ( *śalāṣam* ), coarse ( lit. *paruṣa* hard ) due to ordinary ( *rudhā* - lit. pure ) bath, ( and ) hanging as far ( low ) as the cheek, by



( her ) sighs, oppressing (*klesinā*) ( her ) sprout-like lower lip, (her) causing to depart (*yāpayanīm*) that same (*tārterā*) right, with hot tears fallen through separation (now) which (formerly) was spent (*nīṭā*) as (one) moment with me, in (lit. by) voluntary (love) sports (*icchāratāih*). 96.

पादानिन्दोऽमृतशिशिराञ्जालमार्गप्रविष्टान्  
पूर्वप्रीत्यागतमभिमुखं सन्निवृत्तं तथैव ।  
खेदाच्चक्षुः सलिलगुरुभिः पद्ममिच्छादयन्ती  
साभ्रेहीव स्थलकमलिनी न प्रवृद्धा न सुता ॥९७॥

पादानिति । स्वापत्वाद्गुचाभिर्दुःखैः पद्ममिलोमभिः । खेदाच्चक्षु-  
च्छादयन्ती । कीदृशं पीडयन्तिलान् वातायनप्रविष्टनिन्दोः पादान्किरणा-  
न्पूर्वप्रीत्या सम्मुखं गतं तद्वदेव प्रत्यागतमित्यर्थः । अन्तश्चाश्रुः स्थगनात्  
प्रवृद्धा न सुता । नेत्रनिर्मलनाद्यशोभामात्री निद्रामावक्ष्य स्वापोच्छ्रयत्वात् ।  
अतश्च साभ्रेद्भि स्थलकमलिनीमिव इत्युपमा । सा हि साभ्रत्वात् न प्रवृद्धा  
दिनवशाच्च न सुता । पूर्वेव अत्र वाक्यवदे क्रिया ॥ ९७ ॥

( -Her ) who would be covering (*chādayanīm*) with  
her eyelashes (*paśmabhīṣ*), heavy with tears, (her) eye,  
gone on account of previous delight, towards (*abhimukham*)  
the moon's rays, come, in (to the house) by the way of the  
lattices, (but) the very moment turned back (*utkhāra sann-  
ivṛttam*) through pain (*kṛedāt*) (thus looking) like a land-  
lotus—creeper, neither opened (lit. awakened), nor closed  
(lit. asleep) on a cloudy day. 97.

कथमेवंविधामेतान्वरयामवैश्याह—

जाने सख्यास्तव मयि मनः संभृतस्नेहमस्मा-  
दित्यमृतां प्रथमविरहे तामहं तर्कयामि ।  
वाचालं मां न सल्लु सुभगंन्यमावः करोति  
प्रत्यक्षं ते निखिलभाषिण्यद् आतरुजं मया यत् ॥९८॥

जाने इति । तस्या भवद्वयस्याया यतो मधि मनः स्नेहम् प्रीतिम्  
[ संभृतस्नेहमतिप्रीतिम् ! ] अतः कारणादित्यंभूताभिवंविधा दशामवतां  
अहमद्य वियोगेन तर्क्याभ्युत्पेक्षे । न हि स्नेह एव त्वयि तस्या नास्त्यति  
वक्तुं प्रयुज्यत इत्याह । सुभगमिष्टमात्मानं मन्यते सुभगमन्यः तद्भावो मा  
नैवं वाचालं यत्किञ्चनभाषितं ( णं ! ) कुरुते तस्माद्यत्त्व मवोक्तमेतदशेषं  
तवाचिरायत्यक्षम् । अवश्यमेवांविधां ता द्वित्रैर्दिनैर्द्रव्यस्यैत्यर्थः ॥ ९८ ॥

The mind of your female friend I know (to be) full of affection towards me. Hence do I conjecture her to be as (previously) characterised (*itthambhūtām*), in (this her) first separation (from me). Surely the attitude (*bhārah*) of considering (oneself fortunate (*subhaga*)) does not make (i. e. has not made me) talkative (*rāchālam*). All that has been said by me, (dear) brother, (will,) before long (be) patent to your eyes (*te pratyaśram*). 98.

आद्ये यद्वा विरहदिवसे या शिखा द्राम हित्वा  
शापस्यान्ते विगलितशुचा तां मयोद्धेष्टनीयाम् ।  
स्पर्शङ्घ्रिप्टामयमितनखेनासहन्सारयन्तीं  
गण्डामोगात्कल्लुर्पाद्यपमामेकवेणीं करेण ॥ ९९ ॥

आद्येति । कीदृशीं ताभिवंविधामेकां वेणीं कटोरपरयत्कपोत्कपोत्कपोत्  
अघटितकरजेन पाणिना सारयन्तीमालोक्यार्थमसारयन्तीं कीदृशीं वेणीं याद्ये  
प्रथमे विरहदिवसे विधोमादिने चूडाशेखरमशस्य तथा वेष्टिता । या च  
नष्टशोकेन मया मोचनीया ह्येवमेव विरहाचारः स्नेहाभावाच्च स्थेयं द्विष्टां  
परुषाम् ताभिवंविधां पश्यति पूर्वेण सम्बन्धः ॥ ९९ ॥

[ See her— ] who, now and anon (*a-sakṣī*) would be pushing [up] from the expanse of her cheek [and] by means of her hand, with the nails not [properly] cut [lit. not controlled, *ayamita*], that [ *tām* ] single [ *ekā* ] braid of hair disorderly [i. e. disshavelled, *śāśamā*], and stained

(*kalusa*) [ which is ] pained (*līṣṭā*) at the touch, which, having thrown off the head-wreath (*śiṅhādāma*) was tied up (*baddhā*) on the first day of separation, [ and ] which is fit to be, untied by me, with grief dropped down (*rigalitasrucā*), on the termination of the curse. 99.

सा सून्यस्तामरणमयला पेशलं धारयन्ती  
 शय्योत्संगे निहितमसकृद्दुःखदुःखेन गात्रम् ।  
 न्वामप्यलं नवजलमयं मोचयिष्यत्यवश्यं  
 प्रायः सर्वो भवति करुणावृत्तिराद्रान्तरात्मा ॥ १०० ॥

सा सून्यस्तेति धारयन्ती कृशाङ्गीदृशं देहं वहन्ती निश्चेतनमपि त्वां नवजल-  
 मयमसमवश्यं त्याजयिष्यति । कीदृशं गात्रं पेशलं कृशं मुकुमारमतएव  
 सून्यस्तामरणं हृदयमण्डनं तथा तल्पपृष्ठे निक्षिप्तमप्यतिक्लेशेन विभ्रती ।  
 यच्चवविधा सा किमिति रोदिमीत्याह । यस्माद्य आद्रान्तरात्मा सरमचित्तः स  
 सर्वः प्रायेण करुणावृत्तिः कृपाशीलो भवति । त्वं च सजलत्वादाद्रचित्तः ।  
 करुणा कृपैव वृत्तिर्व्यापारो यस्य स करुणावृत्तिः । कृपार्थवृत्ते करुणाशब्दस्या-  
 भापितपुंस्कृत्वात्पुंश्रद्धावः । दुःखदुःखेनेत्याधिक्ये द्विवचनम् । दुर्हरिव मुचे-  
 रपि द्विकर्मकत्वात् त्वामसं मोचयिष्यतीति ॥ १०० ॥

That one [ gone ] weak (*abalā*) supporting (*dhāra-  
 yantī*) with very great difficulty (*duḥkḥhaduḥkḥheṇā*) her tender  
 (*pesala* or *pelava*) frame (*gātram*), thrown several times  
 (*asakṛt*) on the surface of the bed, will, to be sure, cause  
 even you to shed tears, made of (*maya*) [i. e. consisting of]  
 fresh water, (*nava-jala*). [The rule is] generally everyone,  
 with the inner soul wet [*ārāra*, that is affectionate), is  
 (*bhavaṭi*) possessed of a sympathetic disposition (*karunā  
 vṛtti*). 100.

वामो वास्याः कररुहपदैर्मुच्यमानो मदीयै-  
 मुञ्जाजालं चिरपरिचितं त्यजितो देहस्तथा ।

सम्भोगान्ते मम समुचितो हस्ततंवाहनानां  
यास्यत्प्यूषुः सरंसकदलीस्तम्भगौरश्चलत्वम् ॥ १०१ ॥

धाम इति । स्वय्यासन्ने वामो बोधरस्याश्चलत्वं यास्यति । परिस्फुरिष्यति ।  
वा शब्दो नयनस्फन्दारिभ्यो विकल्पे । कीदृशोऽसौ- मामकैर्नखश्रुतैर्वर्णमानो  
नित्याम्यस्तं च मौक्तिककलापं विचित्रैर्घुर्यात् त्याजिन उपेक्षितः । शैव्यायै  
च तत्र तस्य करणमभूत् । तथा सुरनसमाती मम करोपर्मदनयोग्नः । अमि-  
नवकदलीकाण्डवच्च गौरः श्वेतः ॥ १०१ ॥

Or ( as an alternative ), the left thigh of this one ( i. e. of my wife in separation ), being abandoned ( for a long period of time ) by the marks ( *paḍa* ) of ( my ) nails ( *kararūha* ), caused by the course of Fate to give up ( it wanted ) network of pearls familiar for long, worthy of shampoos ( *samīāhanānām* ) with the hand on my part, at the end of the amorous enjoyments, ( -the thigh which is ) yellowish bright ( *gaurah* ) in complexion ( like the stem of golden plantain tree or better ), like the stem of a juicy, that is, young plantain-tree, will attain to a state of throbbing ( *calatram* ). 101.

रुद्धापाङ्गप्रसरमलकैरञ्जनक्रेहदून्यं  
प्रत्यादेशादपि च मधुनो विसि [ स्तु ? ] तम्बुविलासम्  
त्वय्यासन्ने नयनमुपरिस्पांदि शङ्के मृगाह्या  
मीनक्षोभाचलकुबलयथीतुलामेप्यतीति ॥ १०२ ॥

रुद्धेति । हे जलद । मयति निकटस्थे सति तस्या हरिणनयनाया नेत्रमुपरि-  
स्फन्दत्वात् निमिषोत्फुल्लचटुलोत्पलशोभासाम्यं प्राप्स्यतीत्याशङ्के सम्भाव-  
यामीति शुभमूत्रनमत्र स्त्रीणां हि वामाङ्घ्रिस्फुरणमानन्दमासन्नमाह । कीदृशं  
नयनलम्बैरलकै रुद्धापाङ्गप्रसरं निवृत्तकटाक्षरूपं शोकाचाञ्जनक्रेहेन रहितम् ।  
तथा मयस्य वर्जनाद्विस्वल्पितम्बुविलासम् ॥ १०२ ॥

With you close at hand, I am afraid that (it) the decayed one's eye with its movement to the corners obstructed by the hair, void of soft collyrium, with the graceful knittings of the eyebrow discontinued (lit. forgotten) because of the prohibition (*pratyādesa*) of wine, throbbing in its upper portion, will stand comparison (*tuāṃ eṣyati*) with the beauty of a dark lotus (*kuralaya*) moving on account of the agitation (on the part) of fish. 102.

तस्मिन्काले जलद यदि सा लब्धनिद्रासुखा स्यात्  
अन्यास्येनां स्तनितविमुखो याममात्रं सहस्र ।  
मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचित्  
सद्यः कण्ठच्युतभुजलताग्रन्धिगद्गोपगूढम् ॥ १०३ ॥

तस्मिन्निति । हे मेघ तस्मिन्तमेघेघरात्रसमये प्रिया चेतुता भवेत्तदेनाम-  
न्वास्य सेवित्वा त्यक्तगर्जितस्वं क्षणमात्रं सहस्र प्रणयेया मा स तां बोधय-  
त्वम् । किमित्याह मयि प्रेयसि कथंचित् दैवात्स्वप्रासादिते सति तस्या गद्गो-  
पगूढ कण्ठच्युतभुजलताग्रन्धिय गलभ्रष्टबाहुवह्नीपाशं मा भूदानेयविच्छेदे  
मा स भवदिति भावः । नूनं सा म'मालिङ्गितमात्मनः स्वप्ने द्रक्षति ।  
उपगूढशब्दो भावे । अन्वासनं सेवनं यथा-अन्वासितमरुन्धत्या स्वाहयेव  
हविर्भुञ्जम् । स्याणुं तपस्यन्तमधित्यकायामन्व,स्तेति च ॥ १०३ ॥

At that time, if she be, O cloud, one that has secured the happiness of sleep, do you bear (patiently, I pray,) sitting quite close to her (and being) averse to rumbling (the delay that will be thus caused) for a 'yāma'. Let not the close embrace (*gāḍhopajūḍham*) of this one, while I, her beloved, have, with great difficulty, been secured (by her) in a dream have its tie of the creeper-like arms suddenly slipped off from the neck. 103.

तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन  
प्रत्याश्वस्तां समभिनवैर्जालकैर्मालतीनाम् ।

विद्युद्गर्भःस्तिनितनयनां त्वत्सनधे गवाक्षे  
यक्तुं धीरः स्तनितवचनैर्मानिनीं प्रप्रमेयाः ॥ १०४ ॥

तामुत्थायेति ततः सुप्ता तपस्विनीं निजोदकविन्दुनुपारेण समीरणतो-  
त्थाप्य गम्भीरगर्जितेनैव वचसा वक्तुं प्रक्रमेयाः । कीदृशीं शीतचातसंस्पर्श-  
समाश्रुता मालतीजाडकैः सह सा हि प्रभाते विकसति । तथा भवदापिष्ठि-  
तत्वाद्विद्युद्गतिं वातायने दिदृशयाक्षिप्तचक्षुषन् ॥ १०४ ॥

Having awakened her, do you, while the window is occupied (lit. having a master) by you, (being) calm ( *dhitrah* ), proceed to speak to (her) revived ( *pratyāśrastārā* ) along with the fresh net-works of Mālatī (creepers), by the breeze cool on account of drops of your shower (lit. water), (you remaining) with lightning (concealed) within ( *vidyudgarbhah* ) addressing yourself by words in the form of rumbling to (that) spirited lady with her eyes steady ( consequently ). 104.

भर्तुर्मित्रं प्रियमविधये विद्धि मामम्बुवाहं  
तत्सन्दर्शनीर्मनसि निहितैरागतं त्वत्समीपम् ।  
यो वृन्दानि त्वरयति पथि धाम्यतां प्रोपितानां  
मन्द्रस्निग्धैर्ध्वनिमिरवलावेणिमोक्षोत्सुकानि ॥ १०५ ॥

भर्तुरीरति । हे अविधये पतिवति भावत्कस्य पत्न्युर्मित्रं प्रियमम्बुवाहं  
जीमूतं मां त्वं विद्धि जानीहि तत्सन्दर्शं चेतसि गृहीत्वा त्वन्निकटप्राप्तम् । यथा-  
म्बुवाहो भागं धाम्यतां प्रवाहिनां कदम्बकानि मन्द्रस्निग्धैर्मधुरारुक्षैर्गर्जितै-  
स्त्वरयति प्रेरयति गृह्य यतोवचानां कान्तानां वेणीमोक्षणे कवयुग्मोचने  
उत्सुकानि उत्कानि । मेघालोके विरहो दुःसहः । यस्त्वरयति अम्बुवाहापेक्षया  
पुंसुं प्रथमपुरुषनिर्देशश्च, भियपदापेक्षया हि [ Or तु ] दुर्घटमेतत्  
[ स्यात् ] ॥ १०५ ॥

Know me the dear friend of your husband, O (fortunate lady) with your husband living, (to be) a cloud, come

into your presence, with ( the words of ) his message ( lit. messages ) well kept in my mind ( a cloud ) that speeds on by rumblings deep and soft, hosts of travellers, ( *proṣṭāh* ) getting themselves fatigued on the way, eager for the untying ( *mokṣa* ) of the ( single ) braid of hair of their wives. 105.

इत्याख्याते पवनतनयं मैथिलीं चोन्मुखी सा  
त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य संभाव्य चैवं ।  
श्रोष्यत्यस्मात्परमवहिता सौम्य सीमन्तिनीनां  
कान्तोदन्तः सुहृदुपहतः संगमार्त्किचिदूनः ॥ १०६ ॥

इतीति । इत्येवं स्वयंक्ते सति सा त्वामुद्रुवन्ना दृशा दृष्ट्वा विधाचोपपद्यते तद्दूतत्वमस्येति संभाव्यान्तःविचार्य परमवहितैकाप्राकर्णयिष्यति । यस्मात्पुरन्ध्रीणा मित्रेणानीतः कान्तोदन्तो बह्वभवृत्तान्तः समागमार्त्किचिदूनः । प्रियसमागमे समाश्वासोत्पादाप्रियसङ्गमनिम इत्यर्थः । कमिव का वीक्ष्येत्याह । पवनतनयं हनूमन्तं सीता यया पूर्वं दृष्टवती दूतं च समावितेवती । उत्कण्ठयोच्छ्वसितं सुक्तोच्छ्वासं हृदयं यस्याः सा तयोक्ता ॥ १०६ ॥

On (the message) being thus told, she, with her face turned up ( towards you ), with her heart recovered ( *ut-chaṣṭa*, lit. that has heaved a sigh ) from anxiety, having looked at and thought over the possibility ( of your being a messenger sent by me ), like the daughter of the king of Mithilā looking at and thinking over the possibility in the matter of being a messenger from Rāma on the part of the son of Wind ( i. e. Hanūmān ), will listen, being extremely attentive, on this account ( *asmāt* ), O gentle one, that to ladies, ( *sīmantiṇī* ) news of their loved ones brought by a friend, is slightly less than union ( itself ). 106.

तामायुष्मान् मम च चवनादात्मनश्चोपकर्तुं  
द्यूयादेवं तथ सहचरो रामगिर्याश्रमस्थः ।

अव्यापन्नः बुशलमयले पृच्छति त्वां वियुजः  
पूर्वाशास्यं सुलमविपदां प्राणिनामेतदेव ॥ १०७ ॥

तामिति । आदुष्मान् [ भवान् ] मदीयेन वचसा स्वयं चोपकर्तुं तामित्यं  
ब्रूयात् । यथा तव सहचरः पतिश्चिन्नकूटासीनोव्यापन्नो जीवस्त्वां कृशं  
पृच्छतीति । किमुमयगतकुशल [ कथन ] भेषादावित्याह । यस्मात्सुप्रातदिप-  
त्तीनां शरीरिणामेतदेव पूर्वाशास्यं प्रथमाकाङ्क्षणीयं यत्त्वास्त्यं नाम । आदु-  
ष्मानिति वचने कर्तृपद नत्वामन्वयं प्रथमपुरुषप्रयोगात् । आशास्त्वच्छ्रे-  
अनुपसर्गाधिकारादेतिस्तुशास्विति द्विवभावः ॥ १०७ ॥

May the long-lived one (āyusmān) speak to her thus, ( both ) at my instance and to favour himself ( by helping one sorely distressed). Your companion, staying in the hermitages on the mountain Rāmagiri, hale and hearty ( lit. aryāpanna, not-dead ), ( yet ) separated (from you) inquires of you, O lady, (your) well-being. For living beings, with calamity easy to befall (them), just this (inquiry regarding each others' well-being) is the first thing to be eagerly expected ( pūrārās'āsyam, or with pūrārābhāsyam, the first thing to be inquired after ). 107.

अङ्गेनाङ्गं प्रतनु तनुना गाढतलेन ततं  
साश्रेणारुद्रयमगिरतोत्कण्ठमुक्कण्ठितेन ।  
सोप्पोच्छ्वासं समधिकतरौच्छ्वासिना दूरधर्ती  
संकल्पैस्तीर्षिताति विधिना वैरिणा रुद्धमार्गः ॥ १०८ ॥

ततः किमित्याह । अंगीति । तव प्रेमान्दूरधर्ती संकल्पैस्त्वण्ठावशादङ्गेनाङ्गं  
विशति वपुषा त्वद्देशं प्रवेष्टुमिच्छति त्वदेकयं वियासतीत्यर्थः । मित्तयोश्चिक्यं  
सारुप्याद्भवति इति तयोरङ्गदोरतनु च तनुनेति पृथग्विदेषणैः सारुप्यकथनेन  
सन्तुरागतामार । अस्मिं द्वयतीत्यङ्गद्रवं पचादित्वाद्च् । कस्मादात्मना नापा-



तीत्याह । त्रिपुरेण विविना रुद्धवर्मा विद्योगस्य वर्धमोग्यत्वात् । तनु च तनुनेति चार्पाभावात् प्रतनु तनुनेति पठनीयम् ॥ १०८ ॥

Staying far off, with (his) way obstructed by the enemical destiny (*vidha*), ( he ) enters by those ( several ) imaginings (*sañkalpāḥ*), with ( his ) body, emaciated, tormented excessively, with tears, all eager (through love), having even a greater amount of sighs, ( your ) body, extremely emaciated, tormented, with a flow of tears, with incessant longing ( and ) possessed of hot sighs. 108.

शब्दाप्येयं यदपि किल ते यः सखीनां पुरस्तात्  
कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ।  
स्रोतिक्रान्तः श्रवणविषयं लोचनाभ्यामगम्य-  
स्त्वामुक्कण्ठाविरचितपदं मन्मुखेनेदमाह ॥१०९ ॥

शब्देति । स तव प्रियो मन्मुखेनेदं वक्ष्यमाणं त्वामाह ब्रवीति । स कः यत्शब्दाख्येयं प्रकटवाच्यं तदपि सखीशान्निधाने व्याजं त्रिषाय यस्तत्र कर्णे वक्तुं लोलः साक्षाद्भ्रू आसीत् । किमर्थम्— आननस्य स्पर्शलोभात् । कर्णे-कथनं हि तस्य तन्मुखस्पर्शानुभवाय । कीदृशः स श्रवणविषयमातिक्रान्तोऽप्राप्तो दूर [स्थ]वादत एव लोचनाभ्यामगम्यो नेत्रैस्त्वया द्रष्टुमशक्य उत्कण्ठया विरचितानि पदानि शब्दा यत्रेति कथनविशेषणम् ॥ १०९ ॥

That one who ( formerly ) became eager (*lolah*) to tell ( you ) in (your) ear, even that which was worth being told in ( so many ) words, in the presence of your female friends, out of a desire (*lobha*, lit. greed ) for the touch of your face, ( that same now ) gone past the range (*viṣaya*) of hearing, not ( either ) to be perceived ( lit. approached ) by the pair of eyes, says through me (lit. my mouth) this, with the words (in it) arranged through a profound eagerness. 109

मेघदूतम् ।

श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातान्  
क्वत्रच्छायां शशिनि शिखिनां बर्हभारेषु केरान् ।  
उत्पश्यामि मतनुषु नदीवीचिषु भ्रुविलासान्  
हन्तिकस्थं कचिदपि न ते भीरु ( Or चण्डि ? )  
सादृश्यमस्ति ॥ ११० ॥

श्यामेति । हे भीरुवले तव सारूप्यभेदस्थं कष्टं क्वचिदपि न विद्यते पदा-  
लोकपात्मानं समाधासेयम् । तथाहि श्यामालतासु तवाङ्गमुद्येधे तदूचनुत्वात् ।  
चकितहरिणीप्रेक्षणे दृष्टिपातं व्रत्तसारंगवचटुला [ व ] लोकनात् । एवमुत्तर-  
यथायथं संयोज्यम् । कपोलकान्तिं मृगाङ्क उत्पश्यामि, मधुराणां कलाराट्टेरेषु  
कचभारे, सूक्ष्मसरित्कलोत्पेषु भ्रुविलासान् । भीर्वित् [ न्व ] र्थे नाम नरीणां  
संज्ञापूर्वको विधिरनित्य इति ह्रस्वगुणाम्बावः ॥ ११० ॥

In the priyaṅgu creepers ( *S'yāmāsu* ), your ( slim )  
figure ( *anīyam* ) ; in the eying. ( *prekṣarāṇa* ) of the frightened  
female deer, your glances ; in the moon the brightness  
( *chāyā* ) of your face ; in the thick ( lit. heavy ) plumage of  
the peacocks, your ( rich tresses of ) hair ; in the extremely  
small ripples of the river, your graceful movements ( *vrāṇāsu* )  
of the eye-brow—thus do I fancy, O timid one ( *bhīru*, with  
*caṇḍi* instead, O furious one ) ( but ) alas, nowhere ( under  
the sun ) is ( there ) your resemblance residing in a single  
place. 110.

त्वामालिख्य प्रणयकुपितां घातुरागैः सिन्धुया-  
मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।  
अस्तिस्तावन्मुहुरपचितैर्दृष्टिरालुप्यते मे  
भ्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ हतान्तः ॥ १११ ॥

त्वामिति । भवन्तीं प्रणयकुपितां प्रीत्या रुपितां घातुरागैः सिन्धुरादिभी-  
रागैर्दृष्टानु आलिख्य प्रार्थनयात्मानं तव पादगतं कर्तुं यावदिच्छामि तावत्

त्वदाकारस्य स्मरणाद्वापैरसकृदुपचितैर्वृद्धैश्चक्षुषीं समाच्छाद्यते । अतश्च तस्मिन्सत्याकारे तथापि चित्रे क्रूरे विषमो विधिर्न आवयोः सङ्गमं सङ्गते ॥१११॥

No sooner (*yārat*) do I desire to make myself prostrated (*patita*) at your feet, having delineated you, made angry through love, with the dyes of mineral (substance), on (the canvass in the form of the surface of the) stone-slab (*śilā*), than (*tālat*) do my eyes (lit. doth my sight) become obscured by tears accumulated (by reason of their having risen) now and again (*muhuh upacitash*). Cruel destiny tolerates not our union, even there (in a picture). 111.

मामाकाशप्राणिहितभुजं निर्दयाश्लेषहेतो-

र्लङ्घयास्ते कथमपि मया स्वप्नसन्दर्शनेषु ।

पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां

मुक्तास्थूलास्तर्किसलयेष्वश्रुलेखाः ( शाः ) पतन्ति ॥११२॥

मामेति । हे सति गुणवति तव स्वप्ने दैववशात् प्राप्ताया गाढालिङ्गनत्याकाशे शून्य इव प्रसारितभुजं मां वीक्ष्यमाणानां वनदेवतानां द्रुमपङ्क्तयेषु भौक्तिकपृथ्वी बाष्पकणा असकृत् न खलु न पतन्ति अपि तु अस्म्यन्त्येव तादृशीं मे दशामालोक्य ता अपि कृपया रुदन्तितरामित्यर्थः ॥ ११२ ॥

Not indeed that series (*lekḥāh*) of tears, big as pearls, do not often fall on the sprouts of trees (tears on the part) of the deities of the naturally beautiful spots, while they are looking at me, with (my) arms thrown up (lit. sent) in space, for the sake of a close (*nirdaya*) (lit. ruthless) embrace of you, secured with great difficulty, by me, in the visions (*sandarsana*) of dreams. 112.

मिन्या सद्यः किसलयपुटान्देवदारुद्रुमाणां

ये तत्क्षीरञ्छ्रुतिसुरमयो दक्षिणेन प्रवृत्ताः ।

आलिङ्गयन्ते गुणवति मया ते तुपाराद्रिघाताः

पूर्वस्पृष्टं यदि किल भवेदङ्गमेभिस्त्येति ॥ ११३ ॥

मित्येति । हे गुणवति शीलान्विते सरलतरुणा तत्क्षणं पल्लवकपाद्यनुनृ-  
द्य तद् द्रुमसम्बन्धिषोऽरसुतिमुगन्धयो ये हिमालयानिला दक्षिणेन प्रवृत्ता अस्वा  
दिशि वातु प्रस्तुतास्ते मयाङ्गिभ्यन्ते । किमर्थे—यदि किलभिर्भारतैः सहवाहा-  
त्कदाचित् त्वदीयं शरीरं स्पृष्टं भवेत् । अतश्च वाहि वात यतः क्रान्ता तां  
स्पृष्ट्वा मामपि स्पृशेः । बह्वैतत्कामयानस्य शक्यमेतेन जीवितुम् ॥११३॥

\* Those breezes from the mountain Himālaya which have started blowing in the southerly direction after having broken open the folded sprouts of the Devadāru trees (thus) fragrant with the flow (*srauti*) of the milk (i. e. sap) thereof, (—those breezes) O (you) possessed of excellences, are embraced by me, thinking (*iti*),—possibly (*loka*) by these ones must have been touched, indeed, your (delicate) form (*āṅgam*). 113.

संक्षिप्येरन्क्षणमिव कथं दीर्घयामास्त्रियामाः

सर्वावस्थास्वहरपि च मे मन्दमन्दातपं स्यात् ।

इत्थं चेतश्चट्टलनयने दुर्लभप्रार्थनं मे

गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥ ११४ ॥

संक्षीति । हे चंचललोचने गाढोष्माभिस्तीव्रलतापापिमस्त्राद्विरुचिन्ताभिः  
मम मन इत्थं दुर्लभप्रार्थनं कृतम् । यद्यद्दुःप्राप्यं तत्तदभिलषामतीत्यर्थः । तथा  
हि दीर्घयामास्त्रियामा निमेष इव कथं संक्षिप्येरन् गच्छेयुः । तथा मीप्स-  
मप्याहादिष्वपि सकलासु दशासु दिनमत्रिमृदुरत्रिप्रभं कथं स्यादिति । एतच्च  
दुर्लभम् । न हि निखिला क्षणदा क्षणवत् क्षीयते । न च दिनं सर्वदा मन्दा-  
तपम् । गाढोष्माभिरिति ङाबुभाम्यामन्तरस्याम् । संक्षिप्येरन् इति  
कर्मकर्त्तरि ॥ ११४ ॥

How would the nights (lit. those with three watches or periods of time), with their wearisome (lit. long) watches be abridged as a moment almost (lit. a)? How would the day too be one with extremely mild sun (or heat) for me, in all the seasons [ lit. stages, (*arasthāsū*) ]? Thus (*ittham*) O tremulous-eyed one, is my mind, with its longings difficult to secure, been rendered resortless (*asarata*), by the pangs of separation from you, with the scorching (*uṣma*) thereof (*simply*) profound (*grāhā*) (i. e. unbearable). 114.

नन्वात्मानं बहु विगणयन्नात्मनैवावलम्ब्ये  
तत्कल्याणि त्वमपि सुतरां मा गमः कातरत्वम् ।  
कस्यान्यन्तं सुखमुपनतं दुःखनेकान्ततो वा  
नीचैर्गच्छत्युपरि च दशा चक्रेनेमिक्रमेण ॥ ११५ ॥

नन्विति । आत्मावस्था सम्प्राप्य संप्रति कर्तव्यतःमाह । हे कल्याणि मत्प्रे  
तत्रापि नन्वात्मानं बहु विगणयन्नवजानन् स्वयमेवावलम्ब्ये । तत् त्वमपि प्रिये  
कान्तरत्वमर्थे सुतरामन्यर्थे मागमो मायासीः । यस्मात्कस्य संसारिणो नित्यं  
मुखमुपनतं घटितं एकान्ततो दुःखं वा । यत् एतास्मुखदुःखरूपा दशा अव-  
स्थाभ्रक्रेनेमिवत् कदाचित् नीचैर्गच्छन्त्यथो यान्ति । कदाचिच्चोपरिपृष्ठे । रया-  
ङ्गधारा हि भ्रमन्ती क्रमेणाथ उपरि च याति । तदुक्तं मुखं च दुःखं च मया-  
मयौ च । लाभालामौ मरणं जीवितं च । पर्यायशः सर्वमिदं स्पृशन्ति ।  
तस्माद्धीरो न प्रदग्धेन्न शोचेत् । मा गम इति ररुदित्त्वादह् ॥ ११५ ॥

\* Indeed disregarding (*tri-guṇayan*) myself excessively, I support myself by just myself (Or, alternatively with *nata* instead of *namu*, not that I do not support myself by myself after having thought over a good deal). Therefore, O blessed one, don't you either resort to extreme (*sutarām*) nervousness (*kātaratvam*). To whom has extreme happiness or (alternatively) unredeemed misery (ever) presented itself (*upanata*) (lit. gone near)? After the fashion (lit. order, *krama*) of

the rim of a wheel, does the state ( of a being ) proceed downwards and ( anos ) upwards. 115.

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ  
 शेषान्मासान् गमय चतुरो लोचने मीलयित्वा ।  
 पश्चाद्वाचां विरहगुणितं तं तमात्माभिलाषं  
 निर्वेक्ष्यावः परिणतशरश्चन्द्रिकासु क्षपासु ॥ ११६ ॥

सुखागमे कस्तव निश्चय इत्याह । शापेति । कार्तिकमुद्गपञ्चदश्यां भुज-  
 गशयनाच्छेषतत्त्वादुत्थिते शार्ङ्गपाणौ हरी मम शापान्तस्तदैव वर्षे पूर्णत्वान् ।  
 अतश्चाचारम्य मासचतुष्टय लोचने मीलयित्वा यथाकार्यचिद्रमयातिवाहय ।  
 यश्च पश्चात्संयोगे सति चिरकालगुणितं तं तं नानाविधमात्मनोभिलाष कामं  
 परिपूर्यशरदञ्चोत्सामु ( निशामु ) निर्वेक्ष्यावः उपभुञ्जावहे । लोचननिमील-  
 नेनात्र यथातथात्वं लक्ष्यते ॥ ११६ ॥

The termination of my curse ( will come off ) on the  
 god with the bow in his hand ( i. e. Viṣṇu ) having risen  
 from his bed in the form of the (Śeṣa) serpent. With your  
 eyes closed ( to all that happens ) ( lit. having closed  
 your eyes ), cause the remaining four months to run ( their  
 course). Afterwards, we two will enjoy ( *nirtekṣyārah* )  
 those various love-longings of ours, intensified by separation,  
 on nights with their autumnal moonlight absolutely clear  
 ( *pariṇata*, lit. fully developed, perfect ). 116.

भूयश्चाह त्वमपि शयने कण्ठलज्जा पुरा मे  
 निद्रां गत्वा किमपि रुदती सस्वरं विप्रबुद्धा ।  
 सान्तर्हासं कथितमसकृत्पृच्छतश्च त्वया मे  
 दृष्टः स्वप्ने कितव रमयन्कामपि त्वं मयेति ॥ ११७ ॥

इदानीमुत्पष्ट ( or मुरपष्ट ) मभिज्ञानमाह । भूय यति । स त्वाधिय  
 एतदुक्त्वा पुनरपि तामिदमाह । यथा पूर्वे भवती तस्ये मामालिङ्गय मुप्ता

केनापि निमित्तेन एतद्वदं वदती विप्रबुद्धा विनिद्रा जाता । ततो रोदन-  
हेतुमवकृत्यच्छयो मम त्वयोक्तम् । हे कितव घृतं कामपि वनिता रमयन्  
मया भवानालोकिजोव ईर्ष्याकोपेनाहं रोदिमीति ॥ ११७ ॥

“ And he says further again ‘ formerly (*purā*), you, even when stuck to my neck, on the bed, having fallen asleep, were awakened, crying out aloud (*sastaram*), for what reason (*kimapi*) (could not be guessed). To me inquiring repeatedly, was told by you (at last), with an inward smile— ‘ by me O rogue, have you been seen, enjoying some other lady, in a dream.’ 117.

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा  
मा कौलीनादसितनयने मय्यविश्वासिनी भूः ।  
स्नेहानाहुः किमपि विरहहासिनस्ते ह्यमोगा-  
दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥ ११८ ॥

एतस्मादिति । हे कुवल्यासि एतस्मादभिज्ञानदानान्मां स्वस्यभवेत्य कौली-  
नाहोक्तापवादमात्रान्मायि त्वमविश्वासिनी निष्प्रत्यया मा भूः । तदेव कौलीन-  
माह । किमपि कुतोऽपि हेतोः स्नेहान्विरहहासिनो वियोगे तनुमवतो जना  
आहुः ‘ प्रीतिः प्रयासाभ्रयात् ’ इति । एतच्चायुक्तम् । यस्मात्ते स्नेहा अमोगा-  
द्वेतेरिष्टे वस्तुनि ईप्सितेऽर्थे उपचितरसाः सन्तः प्रेम्णो राशीभवन्ति ।  
प्रीतिमन्त्राः सपद्यन्ते इत्यर्थः । त्वयि च मम या प्रीतिस्ता त्वमेव जानासि ।  
कौलीनं लोकापवादः ॥ ११८ ॥

Having known me (to be) hale and hearty (*kusalsnam*) from the conveying (lit. *dāna* gift) of this token (*ābhijnāna*) don't you, dark-eyed one, be without confidence in me, because of (baseless) rumours (*caulīna*). (People) declare affections as those that, in some inexplicable manner (*kimapi*), are wont to die away, in (i. e. through) separation. Verily, (*ki*, but better, *tu*, ‘ however’) they, with the liking

for (or delight in, *rasa*) the object of desire having got accumulated, on account of the absence of enjoyment, turn into (so many) heaps of love. 118.

आध्यास्यैवं प्रथमविरहादुग्रशोकां सखीं ते

शैलादागु त्रिनयनवृषोत्पातकूटाग्निवृत्तः ।

सामिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि

प्रायः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ ११९ ॥

आध्यास्येति । हे जलद एव मद्रूचोभिस्ता त्वत्सखीमाश्रवास्य विश्वासयित्वा पुनरपि कुन्दप्रसवशिथिल माध्यपुष्पकोमलं ममापि जीवितं धारयेथाः । ममापि जीवधारणं कारय । कीदृशीर्वचोभिः सामिज्ञानप्रहितकुशलैः स्मरणपूर्वकप्रेषितस्ववृत्तान्तैः । कीदृशीं साम्-आद्यविरहात् वृद्धोत्थाम् । कीदृशस्त्वम्-त्रिनयनवृषोत्पातकूटात् शैलात्कैलासपर्वणादागतः ॥ ११९ ॥

Having thus given comfort (*āsya*) to your female friend with her sorrow intense due to (this) the first separation, do you (I request), quickly returned from the mountain, with its peak dug up by the bull of the three-eyed (god Śankara), cause to be sustained (*dhārayethāh*) the life of me too, almost (*prāyah*) about to fall off (lit. loose) like the Kunda flower, by means of her words, containing in them (the tidings of her) well-being, sent with a (corresponding) token. 119.

कच्चित्सौम्य व्यवसितमिदं धन्धुकृत्यं त्वया मे

प्रत्यादेष्टुं न शक्नु भवतो धीरतां तर्कयामि ।

निःशब्देऽपि प्रदिशसि जलं याचितध्यानकेभ्यः

प्रत्युजं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥ १२० ॥

इत्थं सन्देशमुक्त्वा प्रार्थनामभ्युदगमयितुमाह । कच्चिदिति । हे सौम्य प्रियदर्शन तन्मित्रकार्यं कच्चिद् व्यवसितमङ्गीकृतम् मम । अक्षयमत्र त्वया ध्यस्त्यता भाव्यं प्रत्यारचानुमत्र तव धैर्यं न लक्षयामि । तथा हि त्वमर्थितः



सन्नद्रुवन्नरि चातकेभ्यस्तोयं वितरसि । यस्मान्महतामर्थिष्वभिमतार्थसम्पादन-  
मेव प्रत्युत्तरं महान्तो हि कर्मणा द्रुवन्ति न वचसा ॥ १२० ॥

Has this good turn to be done to a friend, in the case of me ( *me* ), been resolved upon ( i. e. undertaken ) by you ? I guess not indeed courage on the part of you, to repudiate (the same) For, (even) without a word (on your part), you offer when requested, water unto the Cātaka (birds). Of the noble, the execution (*krīyā*) itself (*eva*) of the object that has been desired, is the answer given to (lit. towards or in regard to) those that have a supplication ( *pratyaiṣu* ). 120.

एतत्कृत्वा प्रियमनुचितप्रार्थनावर्त्मनो मे  
सौहार्दाद्वा विधुर इति वा मय्यदुक्रोशबुद्ध्या ।  
इष्टान्देशान्विचर जलद प्रावृषा संभृतश्री-  
र्माभूदेवं क्षणमपि च ते विद्युता विप्रयोगः ॥ १२१ ॥

एतदिति । हे जलधर अनुचितप्रार्थनावर्त्मनो अननुरूपयाद्भ्रामार्गस्य ममै-  
तत्सन्देशलक्षणं प्रियं विधाय ततस्त्वं वर्षाकालेऽर्जितदेहोन्नतिरभिमतं स्यान्  
विचर भ्रम । द्रुतो विधाय स्नेहेन प्रीत्या स्नेहाभावश्चेत् ताद्विधुरो दुःखितोय-  
मिति मयि कृपाधिया वा । किं बहुना । एवमनेन प्रकारेण मद्रत् तत्रापि  
क्षणमपि तद्विप्रियया वियोगो मा भूदिति मद्रम् ॥ १२१ ॥

Having done this (which is) agreeable ( *priya* ) to me, for whom the path of beseeching (*prārthanā*) is not becoming, either out of friend ship or out of a feeling of sympathy for me with the thought (that I am) distressed (*vidhurah*); do you, O cloud, with your lo veliness enhanced (lit. collect- ed) by the rainy season, roam to the regions to your taste (*iṣṭān*). And may there not be even for a moment, your

separation, in this way (i. e. as in my case) from ( your beloved ) lightning. 121.

इतिभूमिषदूतविवृतिः श्रीवत्सभदेवहृता मन्मथिभगात् ॥

तस्मादेभिर्निगदितकथः शीघ्रमेन्यालकायां  
यक्षागारं विगलितमुवं दिष्टविहर्नविदिन्या ।  
यत्सन्दिष्टं प्रणयनधुरं गुह्यकेन प्रयत्नात्  
तद्देहिन्याः सकलमगदत्कामरूपी पयोदः ॥ १२२ ॥

तं सन्देहं जलधरघरो दिव्यवाचाचक्षु  
प्राणास्तस्या जनहितरतो रक्षितुं यद्भवध्याः ।  
प्राप्योदन्तं प्रमुदितमनाः सापि तस्यै स्वभर्तुः  
केषां न स्यादभिमतफलप्रार्थना हृष्टुत्तनेषु ॥ १२३ ॥

धृत्या धार्ता जलद्वकाधितां तां घनेशोऽपि सद्यः  
शापस्यान्तं सदृशद्वयः संविघायास्तकोपः  
संयोज्यैतौ विगलितशुचौ दम्पती हृष्टचित्तौ  
नीगानिप्यानविरतनुखान्मोजयान्नास दम्भत् ॥ १२४ ॥

इति श्रीकालिदासकृतं मैघदूतकव्यं काव्यं संपूर्णम् ॥ संवत् १८५७ ॥